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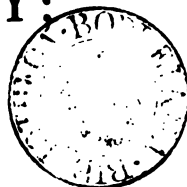
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IN
SOUTHERN ITALY.

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A
HANDBOOK FOR TRAVELLERS
IN
SOUTHERN ITALY:

BEING A



GUIDE FOR THE PROVINCES FORMERLY CONSTITUTING THE
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WITH A TRAVELLING MAP, SEVERAL PLANS, &c.

SIXTH EDITION,

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PREFACE TO SIXTH EDITION.

THE present volume completes the series of Handbooks of Italy, being the continuation of that on Rome : it embraces the Southern Provinces of the Peninsula, once forming the continental portion of the Kingdom of the Two Sicilies, and that part of the Papal territory which lies between Rome and the frontier of the Italian kingdom on the side of Naples.

Considerable alterations have become necessary, owing to the changes that have blotted the Neapolitan monarchy out of the political map of Europe, the extension of railway and steamboat communications. A careful examination of almost every place of interest at Naples and in its environs, during repeated visits to that capital, has enabled the editor to introduce great improvement.

Although every portion of the present volume has been very carefully revised to the date of its publication, several parts may be considered as almost entirely new, such as the account of the Lake of Fucino, its basin, and of the remarkable engineering works so soon likely to convert an unproductive area of several thousand acres, lately under water, into a rich agricultural district ; the description of the Museum at Naples, so entirely changed under its new arrangement ; that of the many recent discoveries at Pompeii ; of Vesuvius, so remarkably altered by the eruption of 1868 ; of all the newly opened railways, especially of those leading from Naples to Brindisi, and from the Mediterranean to the Adriatic and the Ionian Seas ; and of Brindisi itself, with the modes of reaching that port, now acquiring an increasing importance as one of the great points of departure from Europe of the overland route to our Indian Empire.

No expense having been spared by the publisher in rendering the *Handbook of Southern Italy* as perfect as possible, he has some reason to complain that his property has been extensively pirated by certain foreign compilers, especially in our own language, even without the least acknowledgment of the sources from which they have derived their materials.

Information relative to changes in the lines of roads and railways, to steamboat communications which are constantly varying, and to hotels, will always prove acceptable, and can be forwarded to the Publisher, 50, Albemarle Street.

London, Aug. 1, 1868.

J. B. P.

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1. GENERAL TOPOGRAPHY.

THE Neapolitan or continental provinces of what formed the continental portion of the kingdom of the Two Sicilies, known as the *Dominj di quà del Faro*, comprise the S. portion of the Italian peninsula, bounded on the N.W. by the Papal States, on the N.E. by the Adriatic, on the S.E. by the Ionian, and on the W. by the Mediterranean seas.

In ancient times the Tiber was the boundary between Upper and Lower Italy. The acquisitions of the Holy See in the middle ages changed the ancient landmarks, and transferred a portion of Southern Italy to the Popes. The frontier-line which now divides the provinces of Naples from the Papal States, with few trifling exceptions, was before the recent political changes the same as it was at the establishment of the monarchy by the Normans in 1130. It commenced on the Adriatic at the Tronto, and terminated on the Mediterranean, about 2 m. E. of Terracina. The length of this line of frontier, following its numerous windings, was about 210 m.; the direct distance not more than 115.

The area included within these limits was estimated at about 31,595 English square miles. The length of the kingdom, measured along the curved line of the chain of the Apennines, from the Tronto to the Cape of Spartivento, was 350 m., the breadth varying considerably. From the mouth of the Garigliano in the Bay of Gaeta, to the mouth of the Trigno on the Adriatic, is 70 m., and about the same from Salerno to the mouth of the Carapelle; from Capo di Licosa to Bari 112 m., and to Brindisi 150; from the shore N. of Paola to S. of the mouth of the Crati it is 29 m., and only 16 between the Gulfs of Sant' Eufemia and of Squillace.

The chain of the Apennines runs through the centre of the Neapolitan provinces. Their highest peaks are in the Abruzzi, where the *Monte Corno*, or *Gran Sasso d'Italia*, between Teramo and Aquila, is 10,154 English ft. above the sea, and *Monte Amaro* the highest peak of the *Mateila* group, 9130 ft.; in the province of the Terra di Lavoro, the *Monte Miletto*, the highest peak of the Matese, 6745; in Basilicata, *Monte*

Dolcedorme, 6875 ; in Calabria, *Monte Cocuzzo*, 5620 ft., and *Montalto*, the culminating point of the *Aspromonte*, 4380 ft.

The principal rivers are,—on the W. coast, the *Liris* or *Gariigliano*, the *Volturno*, and the *Sele*. On the Adriatic, the *Tronto*, *Vomano*, *Pescara*, *Sangro*, *Trigno*, *Biferno*, *Fortore*, and the *Ofanto*. On the Ionian sea, the *Bradano*, *Basente*, *Agri*, *Sinno*, and *Crati*. The inconsiderable amount of tide renders the mouths of these rivers useless as harbours, except for very small vessels.

The principal harbours and roadsteads frequented by shipping are,—on the W. coast, *Gaeta*, *Baiæ*, *Naples*, *Castellamare*, and the little Bay of *Tropea*; on the Ionian sea, *Taranto* and *Gallipoli*; on the eastern coasts, *Brindisi* (greatly deteriorated by accumulations of sand and by years of neglect, but now in such progress of improvement as may render it with *Ancona* and *Venice* the best harbour of the Italian kingdom in the Adriatic), *Bari*, *Molfetta*, *Bisceglie*, *Trani*, *Barletta*, *Manfredonia*, *Termoli*, *Ortona*, and *Pescara*; but most of the latter are only accessible to vessels drawing little water.

There are few lakes. The largest are,—the *Lago di Fucino* or *di Celano* in the *Abruzzi*, the *Lago di Fondi* in *Terra di Lavoro*, the *Lago di Iesina* and *Lago di Salpi* in the *Capitanata*, and the small volcanic lakes of *Agnano*, *Avernus*, &c., near *Naples*.

The principal islands are the *Ponza* group off the Bay of *Gaeta*; *Ischia*, *Procida*, and *Capri* in the Bay of *Naples*; the *Isola di Dino* in the Gulf of *Policastro*; and the islands of *Tremiti* in the Adriatic.

This portion of the Peninsula is divided into 16 provinces, of which *Basilicata* and *Capitanata* are the largest, *Abruzzo Citra* and the Province of *Naples* the smallest. The population bears no proportion to the superficial extent of each province, the natural conformation of the country and various local circumstances combining to increase it in some and to diminish it in others. The number of inhabitants was estimated in 1788 at 4,815,182; on the 1st Jan. 1853, they amounted to 6,843,355, of whom 3,368,008 were males, and 3,475,327 were females; and in 1862 to 6,988,130, including the annexed Papal possessions of *Pontecorvo* and *Benevento*. In the returns for 1840, when the entire population was 6,113,259, the following classification of the trades and professions of the adult population is given:—29,783 secular clergymen; 12,751 monks; 10,449 nuns; 25,572 civil and military officers; 5981 persons engaged in public instruction; 7920 lawyers; 15,906 physicians; 12,666 merchants; 13,476 artists; 536,320 artisans; 1,823,080 agriculturists; 70,970 shepherds; and 31,190 seamen. By the same returns it appears that the births in 1839 amounted to 226,087, viz. 116,142 boys and 109,945 girls; and the deaths to 186,893, viz. 96,273 men and 90,620 women. The number of foundlings received in 1850 in the hospitals of the kingdom, exclusive of *Sicily*, amounted to 2791 boys and 2639 girls. The deaths in the same hospitals during the year amounted to 1334 boys and 1319 girls.

The annexed table shows the distribution of the population by provinces, when the last Census was taken, on the 1st Jan. 1862, with the chief towns of each, and the names of the districts (*Circondari*) into which they are divided.

PROVINCES, OR PREFECTURES.	DISTRICTS, OR SUBPREFECTURES.	POPULATION.
ABRUZZO CITERIORE.	Chieti	109,018
CHIETI.	Lanciano	116,798
	Vasto	107,520
		327,316
ABRUZZO ULTRA I.	Teramo	132,833
TERAMO.	Civita di Penne	97,228
		230,061
ABRUZZO ULTERIORE II.	Aquila	99,138
AQUILA.	Civita Ducale	48,251
	Avezzano	96,320
	Solimoua	75,382
		309,451
BASILICATA.	Potenza	180,025
POTENZA.	Melfi	103,539
	Matera	97,641
	Lagonegro	122,754
		492,959
CALABRIA CITRA.	Cosenza	171,689
COSENZA.	Castrovillari	109,139
	Paola	92,736
	Rossano	58,317
		431,932
CALABRIA ULTRA I.	Reggio	115,572
REGGIO.	Palmi	100,641
	Gerace	99,333
		324,546
CALABRIA ULTRA II.	Catanzaro	121,254
CATANZARO.	Monteleone	117,431
	Cotrone	55,467
	Nicastro	90,007
		384,159
CAPITANATA.	Foggia	140,588
FOGGIA.	Sansevero	126,166
	Bovino	46,131
		312,885
MOLISE OR SANNIO.	Campobasso	121,259
CAMPOBASSO.	Larino	129,666
	Isernia	95,082
		346,007
NÁPOLI.	Napoli	527,578
NAPOLI.	Castellammare	147,520
	Pozzuoli	69,576
	Casoria	123,309
		867,983
PRINCIPATO CITRA.	Salerno	248,576
SALERNO.	Vallo	96,172
	Sala	84,549
	Campagna	98,859
		528,856
PRINCIPATO ULTRA.	Avellino	161,797
AVELLINO.	S. Angelo de' Lombardi .	109,024
	Ariano	84,800
		355,621
TERRA DI BARI	Bari	250,968
BARI.	Barletta	218,498
	Altamura	86,936
		554,402

PROVINCES, OR PREFECTURES.	DISTRICTS, OR SUBPREFECTURES.	POPULATION.
TERRA DI LAVORO.	Caserta	353,743
CASERTA.	Piedmonte	49,921
	Sora	132,879
	Gaeta	138,802
	Nola	86,029
		653,464
TERRA D' OTRANTO.	Lecce	115,096
LECCE.	Gallipoli	111,131
	Brindisi	96,902
	Taranto	124,853
		447,982
BENEVENTO.	Benevento	94,666
	S. Bartolommeo	56,308
	Cerreto	69,532
		220,506
Population in 1862		6,988,130

2. CLASSICAL TOPOGRAPHY.

There is no country in Europe whose population is composed of a greater variety of races than the kingdom of Naples. They were never extinguished or absorbed by the conquests of Rome, or by the political changes during the middle ages. In the capital there has always been a mixture of many nations; but in the provinces we still find the descendants of the Marsi, the Samnites, the Bruttii, the Lucanians, the Calabri, the Greeks, and other races of antiquity. The wars of these tribes with Rome thinned their numbers, and deprived them of their independence, but did not destroy their nationality. Even the Latin colonies planted among them failed to effect more than a temporary fusion. Long after the allied states had compelled Rome to admit them to the rights of citizenship, their national customs were regarded with curiosity by the Roman men of letters; and the most striking proofs which we possess that their ancient habits were never extinguished are to be found in the poets and historians of the empire. The Greeks resisted even more successfully all the efforts of Rome to amalgamate them with her own people. When the Samnite and the Oscan languages had ceased to be spoken, Greek remained the language of the inhabitants of the coasts, and survived the downfall of the Roman empire. It appears that when the inhabitants of the Greek cities of Apulia found it necessary for the purposes of trade to speak Latin, they still used their native tongue in their intercourse with each other, a fact which explains the epithet *bilingues*, applied by the Romans to the citizens of Canusium. During the Byzantine rule the kingdom received the greatest infusion of foreign blood and foreign habits since the period of the ancient colonisation; but these Greek settlements were confined chiefly to the coasts of Apulia and to certain districts of Calabria.

Such were the circumstances of the Neapolitan provinces when they were invaded by the Barbarians of the North. These tribes overran the country without occupying it. The Lombards, who followed, left but little impression on the national character. The Normans, by the foundation of the existing monarchy on the basis of feudal institutions, *amalgamated the mixed races into one people without destroying their*

distinctive features. Hence we find that amidst all the changes of dynasty, from the Norman conquest to our own times, the varied elements of the population have retained the national character, the domestic habits, the amusements, and even in some instances the language of the ancient races they are descended from. In the neighbourhood of the Lake of Celano the traveller will find the descendants of the Marsi, still known for their skill as serpent-charmers, as they were in the time of Virgil. In the neighbourhood of the Pelasgic cities he will find the Greek costumes still worn as gracefully by the female peasantry as on the paintings on the vases of Magna Græcia. In many of the cities of Greek origin on the coast he will see the hair of the young maiden coiled as on the statues of the Grecian sculptors. In Apulia and in Calabria he will frequently find articles of costume of which he will recognise the prototypes in the bas-reliefs and paintings of Pompeii and Herculæum. At Naples he will observe the *Mimica* of the Greeks still in use, as the unspoken but expressive language of the great mass of the people. At Ischia and Procida he will see the national dance performed as of old to the sound of the timbrel, and in Greek costumes. In the agricultural districts, at a distance from the capital, he will find implements as primitive and prejudices as inveterate as those which characterised the farmer of Roman times. In all the ports of the S. coast he will recognise in the Phrygian cap and the capote of the sailors the patterns represented in the paintings of the Pompeii taverns. In some districts he will find the Greek and in others the Latin element predominating in the language of the peasantry; in others he will be struck by the prevalence of Oscan words. The great festival of Monte Vergine will remind him of the Dionysiac procession; and half a century has scarcely passed since the remnants of the worship of Priapus were extirpated from Isernia. We shall now take a brief and rapid survey of the ancient geography of the country.

Beginning with the northern provinces, two of the Abruzzi formed portions of countries which were until lately divided between Naples and the Papal States.—ABRUZZO ULTRA I. in its upper portion formed part of *Picenum*, whose territory extended as far N. as Ancona, and whose capital, *Asculum Picenum*, bore nearly its modern name—*Ascoli*. The central portion of the province was the country of the *Prætutii*, whose capital, *Interamna Prætutiana*, is the modern *Teramo*. The lower districts between the *Vomanius* and the *Aternus* were inhabited by the *Vestini*, whose capital, *Pinna*, is the present *Civita di Penne*. ABRUZZO ULTRA II. includes part of *Sabina* and *Samnium*. In the Sabine portion the principal city was *Amiternum*, of which ruins still exist at *San Vittorino*. The central district was inhabited by the *Marsi*, within whose territory were the *Lacus Fucinus* and *Alba Fucensis*. In the valleys of the *Imele* and the *Salto*, in what is now the *Cicolano* district, were the cities of the Aborigines and Arcadian *Pelasgi*, described by Dionysius of Halicarnassus as in ruins and deserted in his time. Between the E. shore of the *Fucinus* and the mountains of *Maiella* was the territory of the *Peligni*, whose chief cities were *Corfinium* and *Sulmo*. ABRUZZO CITRA comprises the territory of the *Marrucini* and *Frentani*. Their capital, *Teate*, is the modern *Chieti*. The *Frentani* occupied that portion of the province which lay between the *Sagrus* and the *Fronto*. Their territory

therefore included the entire coast of the present province of Molise and part of Capitanata. MOLISE, sometimes called SANNIO, in commemoration of the Samnite races which constitute the bulk of its population, comprises that portion of the territory of the *Frentani*, in which their capital, *Larinum*, was situated. The W. districts of Molise were occupied by the *Caraceni* and the *Pentri*, whose cities of *Aufidena* and *Æsernia* still bear the names of *Alfidenà* and *Isernia*. TERRA DI LAVORO, extending from the Liris to the range of mountains which bounds the Gulf of Naples on the E., includes the greater part of *Campania Felix*. The S. limit of that territory was the *Silarus*, now the *Sele*, near *Pæstum*; but the modern province is bounded by the *Sarno*, the ancient *Sarnus*, near whose S. bank *Pompeii* was situated. Between the frontier at Terracina and the valley of the Liris, the Terra di Lavoro includes a part of the *Volscian* territory. In that district, watered by the *Liris* and *Fibrenus*, were *Sora* and *Arpinum*. PROVINCIA DI NAPOLI includes all the maritime district of *Campania*, from the Lago di Patria, near the site of *Liternum*, to the *Mons Iactarius*, now *Monte Sant' Angelo*, behind Castellammare. PRINCIPATO ULTRA comprises the territory of the *Hirpini*, one of the most powerful of the Samnite tribes. PRINCIPATO CITRA includes the E. portion of *Campania*, which was occupied by the *Picentini*, and extended from the *Sarnus* to the *Silarus*, and that district of *Lucania* which was comprised within the windings of the latter river from its source to the sea. It embraced the coast from *Pæstum* to *Policastro*, including the *Posidium Promontorium*, now *Punta di Licosa*, and the *Promontorium Palinurum*. The principal cities of the *Picentini* were *Nuceria* and *Salernum*, which have very nearly preserved their ancient names in *Nocera* and *Salerno*. In *Lucania*, within the limits of this province, the chief cities were *Posidonia*, called by the Romans *Pæstum*; *Velia*, or *Helia*; *Pyrus*, or *Buxentum*, now *Policastro*; and *Scidros*, the modern *Sapri*. CAPITANATA, extending from the *Fronto* (*Fortore*) to the *Aufidus* (*Ofanto*), occupies that portion of *Apulia* to which the Greeks gave the name of *Apulia Daunia*, or "the parched *Apulia*." In the N.E. angle of this province is the promontory of *Mons Garganus*.—TERRA DI BARI occupies the S. portion of the *Apulian* plain, which was distinguished from the N. by the name of *Apulia Peucetia*, or "the *Apulia* abounding in fir-trees." This district extended from the *Aufidus* to the borders of ancient *Calabria*, which were situated about midway between *Barium* and *Brundisium*. Its principal cities were *Canusium*, *Cannæ*, *Rubi*, *Butuntum*, and *Gnatia*. Many of these places have been made familiar to the scholar by *Horace's* account of his journey to *Brundisium*.—TERRA D'OTRANTO was *Calabria*, a term now applied to a different part of the kingdom. The N. district of this country of the *Calabri* was called *Messapia*; the E., *Iapygia*; the S., *Salentina*. The principal cities were *Brundisium*, *Rudiae*, *Lupiae*, or *Lycium*; *Hydruntum*, *Manduria*, *Ugentum*, *Callipolis*, and *Tarentum*.—BASILICATA occupies the W. borders of *Apulia* and the greater part of *Lucania*, the exceptions being those outlying portions which are comprised in the provinces of *Principato Ultra* and *Calabria Citra*. The principal objects of interest comprised in this province were *Venusia*, the birthplace of *Horace*, and the extinct volcano of *Mons Vultur*, above *elli*. Within the *Lucanian* frontier, in the province of *Basilicata*,

were *Ferentum*, *Acherontia*, *Buntia*, *Potentia*, *Metapontium*, *Heraclea*, and *Siris*.—**CALABRIA CITRA** occupies the S. portion of *Lucania* and part of *Bruttium*, which extended from the Lucanian border to the extreme point of Italy. The *Bruttii* were regarded as amongst the most uncivilized races of Italy. Sybaris held them in subjection, but on the destruction of that city they asserted their independence. Ennius tells us that they spoke the Oscan language, but became familiar with the Greek from their continued intercourse with the Greek cities on the coast. The country is now divided into Calabria Citra, Calabria Ultra I., and Calabria Ultra II. Calabria Citra includes that portion of ancient *Lucania* which lies S. of the modern frontier of Basilicata. Within this territory were *Lagaria*, *Sybaris*, and *Thurii*. Further inland is *Consentia*, the Bruttian metropolis, the modern *Cosenza*. The central and S. districts of this province consist of a vast tract of mountain pasturage and forest, which still bears the name of *Silu*—a tract from which several of the maritime nations of antiquity derived the masts and timber for their fleets.—**CALABRIA ULTRA II.** commences on the Ionian Sea, N. of the *Promontorium Crimissa*, now the *Punta dell' Alice*, and traverses the range of La Sila in a S.W. direction, to the Savuto on the shores of the Mediterranean. The principal localities of classical interest on the Ionian are *Petilia*, now *Strongoli*; *Croton*, the principal seat of the Pythagorean philosophy; the *Lacinium Promontorium*, on which stood the Temple of *Juno Lacinia*. *Scylacæum*, now *Squillace*, gave the name of the *Sinus Scylacæus* to the modern Gulf of Squillace. On the Mediterranean were *Terina*, founded by Crotona and destroyed by Hannibal, and *Hipponium*, with its Temple and Grove of Proserpine.—**CALABRIA ULTRA I.** is the most southern province of the kingdom. The sites of classical interest on the Mediterranean coast were *Metaurum*, now *Gioia*; *Mamertium*, the modern *Oppido*; the *Crataeis*, now the *Soluno*; the classical rock of *Scylla*, which still preserves its ancient name; *Rhegium*; the promontory of *Leucopetra*, now *Capo dell' Armi*; and the river *Caicinus*, now the *Amendolea*, which divided the Rhegian from the Locrian territory. On the E. coast, *Caulon*; the river *Sagra*, which witnessed the overthrow of the Crotoniats by the Locrians; *Locri Epizephyrii*, one of the most ancient cities of Magna Græcia; the *Zephyrium Promontorium*, now *Capo di Bruzzano*; and *Promontorium Herculis*, the *Capo di Spartivento*.

3. ECCLESIASTICAL ESTABLISHMENT.

The ecclesiastical jurisdiction was defined by the Concordat of 1818 with Pius VII., the Roman Catholic religion being therein declared to be the exclusive one of the country. The church establishment of the continental provinces, as then settled by the union of several of the smaller sees, consists of 19 archbishoprics, 64 bishoprics, 3 great abbatial establishments, 72 clerical seminaries, and 3746 parishes. The *Archbishoprics* are those of Naples, Benevento, Acerenza and Matera, Amalfi, Bari, Brindisi, Capua, Chieti, Conza, Cosenza, Lanciano, Manfredonia, Otranto, Reggio, Rossano, Salerno, Santa Severina, Sorrento, Taranto, Trani. The *Bishoprics* are S. Agata de' Goti and Acerra; Andria; S. Angelo de' Lombardi and Bisaccia; Anglona and Tursi; Aquila;

Ariano; Ascoli and Cerignola; Avellino; Aversa; Bisignano and San Marco; Bitonto and Ruvo; Bojano; Bova; Bovino; Calvi and Teano; Capaccio; Cariati; Caserta; Cassano; Castellammare; Castellaneta; Catanzaro; Cava and Sarno; Cerreto Teleso and Alife; Conversano; Cotrone; Gaeta; Gallipoli and Nardò; Gerace; Gravina and Montepeloso; Ischia; Isernia; Lacedonia; Larino; Lecce; Lucera; Marsi; Melfi and Rapolla; Mileto; Molfetta Giovenazzo and Terlizzi; Monopoli; Muro; Nicastro; Nola; Nusco; Oppido; Oria; Penne and Atri; Policastro; Potenza and Marsico; Pozzuoli; Sansevero; Sessa; Solmona and Valva; Sora Aquino and Pontecorvo; Squillace; Teramo; Termoli; Tricarico; Trivento; Troja; Tropea and Nicotera; Ugento; Venosa. The most celebrated Conventual Establishments, the Benedictine monasteries of Monte Casino, La Trinità di Cava, and Montevergine. Each diocese has its own independent administration, consisting of the bishop as president, and two canons, who are elected every three years by the chapter of the diocese. When the monastic orders were partially suppressed in February, 1861, the number of establishments for men was 1020, containing 13,611 inmates, with a net revenue of 3,323,785 francs (132,950*l.*); of nunneries, 276, occupied by 8001 females, possessing an income of 4,772,794 francs (190,912*l.*), or about 24*l.* each, most of which have since been closed. There are about 2000 Jews in the continental provinces of the kingdom.

4. AGRICULTURE.

The Neapolitan provinces are calculated to contain 25,275,645 moggie, or 20,220,516 English acres. Of this quantity the returns of the land-tax show that only 11,430,972 acres are actually cultivated. Signor Granata, professor of practical chemistry and agriculture in the University of Naples, in his work on the Rural Economy of the Kingdom, classifies the agriculture of the continental provinces under three distinct systems, which he calls the Mountain, the Campanian, and the Apulian systems.

The *Mountain System* includes the cultivated districts of the kingdom generally, with the exception of the plains of Campania and Apulia, but the term does not apply to the higher ranges of the mountain chain which occupies the centre of the kingdom. The farms in this class are of small extent, varying from 2 to 7 English acres. The rotation generally begins with spring wheat or maize. When the summer crop is gathered in, the ground is prepared for wheat, which is sown in autumn. This is followed in the second year by another crop of wheat, or, in elevated situations, by one of barley, oats, or beans. Two years of rest succeed, during which the herbage which springs up is grazed down by sheep. Of late years an improved system has been introduced, in which the rotation on light soils is as follows: 1st year fallow, with maize or potatoes; 2nd wheat; 3rd rye; while on strong soils, manured by sheep, it is in the 1st year fallow, with potatoes; in the 2nd wheat; in the 3rd beans; in the 4th barley.

The *Campanian System* prevails from the Bay of Gaeta to Sorrento, including the islands of the Bay of Naples. It differs from the mountain system in the larger size of the farms, in the advantages of a light and rich volcanic soil, and in the abundance of manure. There is

therefore no fallow in the rotation of crops, the ground being kept from year to year in a state of high cultivation. One of the characteristic features of the Campanian system is the cultivation of grain crops under the shade of trees. This practice has frequently been noticed by travellers as a proof of bad farming; but in this district it is found that the soil, when thus protected, produces both grain and grass of better quality, though perhaps in smaller quantities. This deficiency in the amount of the crop is more than made up for by the farmer being enabled to combine arable husbandry with the cultivation of the vine, the mulberry, and the orange. If he prefer the vine, he plants elms or poplars on which to train it; if the olive or the mulberry-tree be the object, he plants them in rows from 30 to 40 feet apart, thus leaving ample room for raising a crop of corn or of green food between them. In many farms another permanent crop is obtained by the introduction of the stone-pine, which towers over all other trees without depriving them of sunshine, and is a source of considerable profit in a country where its fruit is considered one of the delicacies of the table. The rotation in these farms is managed with great skill. In the beginning of October, red clover and artificial grasses, rape, or lupins are raised, to provide green food for cattle from December to March. In April the land is ploughed. Maize is then sown in furrows; with beans, potatoes, or gourds in the spaces between the maize. When these summer crops are gathered in, wheat is sown. Sometimes hemp takes the place of maize in the first year, and spring wheat in the second, when the ground is manured by sheep. Another rotation in frequent use is hemp with manure in the 1st year; wheat in the 2nd; spring wheat in the 3rd; and wheat in the 4th. It is calculated that the land thus cultivated yields on an average fifteenfold per moggio, which is equal to about eighteenfold on the English acre. A good deal of madder-root has been of late years grown in the valley of the Sarno, as well as cotton about Scafati, Pompeii, &c.

The *Apulian System*, known as that of the *Tavoliere*, is peculiar to the great plain of the Puglia, which presents a vast treeless flat, parched in summer, but in winter clothed with luxuriant herbage. The soil is a thin layer of vegetable earth, sometimes deep and rich, resting partly on Apennine limestone, and partly on a deep bed of gravel mixed with clay, forming a kind of argillaceous breccia of the pliocene period. From the earliest times the Samnite shepherds were accustomed to resort to this plain for the winter pasturage of their flocks. The Romans imposed a tribute on the right of grazing upon the plain. The tax was continued by the Lombards, the Greeks, and the Normans, peculiar privileges being granted to the shepherds from time to time, to reconcile them to the exaction. Under the sovereigns of the House of Anjou, the tribute assumed the character of a tax upon cattle throughout the whole kingdom, viz. 20 golden ducats for 100 oxen, and 2 ducats for 100 sheep. Up to this time the migration of the flocks, whatever the sum payable as tribute, had been purely voluntary. In 1442 Alfonso I. made the migration *compulsory*. To reconcile the farmers to this innovation, the price of salt was reduced in their favour, and various immunities and privileges granted, such as the exemption from the

tolls exacted by the barons and from the excise duties levied by the crown, the protection of their produce by the prohibition of imports of wool and cheese, &c. Thus the Spanish *Mesta*, with all its evils, was transplanted from the Sierra Nevada to the plain of Apulia. The plain itself was capable of affording pasturage to upwards of 900,000 sheep, allowing 60 acres to every 100 head. The concourse of cattle which the new law brought into the plain soon made the crown lands insufficient for their accommodation. To meet this deficiency Alfonso purchased the right of grazing on the lands of the neighbouring barons, convents, and townships, distinguishing these tracts by the name of *ristori*. These new pastures were estimated to supply food for 268,740 sheep. Two other tracts of pasturage were subsequently added, one in the Terra d'Otranto, the other in the Abruzzi, each capable of accommodating about 25,000 sheep. The total number, therefore, for which pasturage was provided, was very nearly 1,241,000. The price paid by the farmer for five months' grazing was 88 carlini for every 100 head of sheep, equivalent to *l. 9s. 4d.* For the purpose of conveying the flocks to and from the plain, three great roads, still called the *Tratturi delle Pecore*, were opened, one commencing at Aquila, another at Celano, the third at Peschio Asseroli. Certain tracts adjacent to the great roads were rented by the crown as resting-places, under the name of *riposi laterali*, on which the cattle were allowed to graze for 24 hours during the march. Two general resting-places were also provided for them on their arrival on the plain, to give time to the proper officers to apportion the pasture, one being near Larino, the other in the Murgie of Minervino. No cattle were allowed to approach the plain by any except the appointed roads, on which at certain points stations were established, where each proprietor was required to declare the number of his flock. After this declaration had been verified by the officers, the number was duly registered, with the amount of tax payable thereon. As soon as the pasture was partitioned, the farmers were stationed, under the name of *locati*, in certain districts, according to the province from which they came, each division being called a *nazione*. These nations were allowed to hold an assembly, at which they elected four deputies by ballot to represent them at the dogana at Foggia, to superintend the collection of the tax, to defend the interests of the farmers before the magistrates, to regulate the supply of food and the distribution of salt, and to decide all disputes among the shepherds connected with the pasturage. The tax was always collected at Foggia, where the farmers were compelled to sell the whole produce of their stock. One half of the tax was collected after the sale of the live stock, the other half after the sale of the wool. When the amount sold was not sufficient to meet the tax, the stock of wool on hand was stored in the custom-house of Foggia as security for the balance. No farmer could remove his flocks from the plain without a passport, which was never granted until the crown dues were satisfied. The Tavoliere became a mine of wealth. During the war which arose out of the Partition Treaty of Granada, Apulia was the battle-field of the contending armies, and the destruction of the cattle gave a blow to the whole system, from which it would never have recovered if the viceroys had not revived it as an

instrument of extortion. In 1602 the system had become so odious, that, though the viceroys had allowed the farmers to declare the number of their flocks instead of having them counted by the officers of the *dogana*, the number on which the tax was paid was only 588,947, about half the number of Alfonso's time. To make up this loss of revenue the tax was then doubled, an experiment which threatened the system with ruin, and which it was vainly attempted to repair by again diminishing it, and exempting the cattle of the poor from the compulsory migration.

On the accession of Charles III. the system was made the subject of official inquiry. It was found that the farmers had been in the habit of taking more land than they required for pasture, and had broken up and sown with corn a portion of that which had been assigned to them; thereby realising large profits at the low rate which they paid for pasturage. The people of Foggia, also, were found to have induced their friends who had seats at the local board to give them, at a low price, the best lots, which they underlet to the farmers at a high rent. To check these evils, it was proposed to make a partition of that part of the pasturage which had been subject to annual distribution, by letting the land on lease for a fixed term of 6 or more years. This scheme was partially carried out by Ferdinand I. But the French revolution broke out, and the events which followed struck at the root of the whole system. The farms held under the crown were declared, by a law of 1806, to be heritable fiefs of those who were in possession; and the occupants of lands which had been assigned to them for grazing were acknowledged as owners of such lands, on payment of a fixed rent proportioned to the number of their cattle; the rents, however, as well as the feudal charges payable on all kinds of land, were redeemable at the option of the holder. In 1817, two years after the restoration of Ferdinand, the system was partly re-established. The land was taken from those who had been settled on it ten years before, and the rents and charges were declared to be irredeemable. The compulsory migration is now at an end; but the farmers and breeders in the neighbouring mountains voluntarily bring down their flocks to a great extent. The administration of the pasturage is now confided entirely to the Intendente of the province. The tolls and rents paid to the crown and other owners of the pasturage are still considerable, and are said to amount on an average to more than 80,000*l.* per annum. By a statistical return furnished by the Government, the territory of the *Tavoliere* consists of 7,355,600 imp. acres, situated in the provinces of *La Capitanata*, *Terra di Bari*, *Basilicata*, and *Terra di Otranto*; divided into 5,500,000 imp. acres of pasturage land, and 1,855,610 of arable; the number of sheep being about 800,000, of lambs 200,000; the rent of the pasturage land being about 5½ *lire*, and of the arable 2½ *an imp. acre*; the total revenue to the Government from the *Tavoliere* being 1,963,520 *lire* (78,541*l.* sterling).

Such is a brief history of the *Tavoliere*, to which we shall only add a few details relating to the constitution of the flocks. The *mandra*, or the general flock, is under the care of a *massaro*, or chief shepherd, a *sotto-massaro*, or under-shepherd, and a *capo-butture*, or head dairyman. The flock is subdivided into several *morre*, each *morra* under the care of a shepherd, a dairyman, and an upper-dairyman, who has charge of the cheese. To each *morra* two dogs and a mule are attached, the latter for

Maremma of Basilicata, where the soil is light and swampy; the plant begins to blossom in July, and towards the beginning of October the capsules begin to burst. *Rice* is grown in the marshy districts beyond Salerno and in the Adriatic provinces, but its cultivation is highly injurious to the health of the localities. The *Liquorice*-root is grown to a great extent in the Calabrias, from whence the greater part of the extract called liquorice-juice is brought for the English and American markets. *Saffron* grows in the pasture-grounds about Aquila, Taranto, and Cosenza. *Manna* is produced in abundance in the Calabrias. The climate of the Terra di Bari and of Calabria is the best suited for the production of *Currants*. The small island of Dino in the Gulf of Policastro, and the still smaller one of Cirella, a few miles further S., are particularly celebrated for them.

5. COMMERCE AND MANUFACTURES.

Naples, before its annexation to the Italian kingdom, had little foreign trade in proportion to its extent and population. The average value of the exports from the continental provinces was about 1,750,000*l.*, of which France received about 585,000*l.*; Austria 435,000*l.*; Sardinia, 210,000*l.*; Great Britain, 185,000*l.*; the Papal States, 103,000*l.*; Tuscany, 90,000*l.*; Sicily, 35,000*l.*; the United States, 2600*l.* The average imports were valued at 2,400,000*l.*, of which Great Britain furnished, in round numbers, 950,000*l.*; France, 710,000*l.*; Austria, 235,000*l.*; Sardinia, 147,000*l.*; Sicily, 109,000*l.*; Tuscany, 68,000*l.*; the Papal States, 43,000*l.*; the United States, 10,000*l.* The trade of the Neapolitan provinces has however considerably increased, but it may be assumed in the same relative proportion. The principal British imports, in the order of amount, are cotton manufactures, cotton twist, iron, coals, woollens, worsteds, sugar, cod-fish, pilchards, tin, and hardware. The principal exports to Great Britain are olive-oil, silk, liquorice-juice, brandy; the most considerable item being olive-oil, the average export of which in the last 3 years has amounted to 1,500,000*l.* sterling.

Manufacturing industry had made considerable progress within the last 30 years. Naples has manufactories of gloves, soap, perfumery, silks, artificial flowers, coral ornaments, earthenware, hats, and carriages. Torre dell' Annunziata and Gragnano are celebrated for their fabrication of macaroni. In the *Terra di Lavoro*, S. Maria di Capua has a considerable trade in leather; Piedimonte, in the valley of the Volturno, has some cotton and copper mills, and manufactories of paper, cloths, serges, and skins; Arpino maintains its ancient reputation for woollen cloths made of Apulian wool; and Sora produces both cloth and paper. In the *Principato Citra* there are several cotton-mills near Salerno, set in motion by the waters of the Irno; Sarno has a factory of beet-root sugar; Cava, manufactories of linen, cotton, and cordage; Vietri has a manufactory of glass bottles and paper; and Amalfi, paper and macaroni mills, the produce of which is exported largely to the Levant and South America. In the *Principato Ultra*, Avellino has a local celebrity for its hats; and Atripalda, iron-foundries, fulling and paper mills. In the *Basilicata*, Matera and some of the other inland towns produce a good deal of liquorice-juice. In *Molise*, Campobasso, Agnone, Froso-

lone, and Lucito are the principal seats of the manufacture of coarse hardware. Agnone has copper-works; Colletorto a trade in hats, dressed skins, and wax candles; and Isernia has several manufactories of woollens, paper, and earthenware. *Abruzzo Citra* is known for its production of rice and saffron. In *Abruzzo Ultra II.*, several towns maintain a small local trade in skins, hats, and paper. The *Terra di Bari* supplies a great part of the kingdom with salt and nitre. In the *Terra d' Otranto*, Taranto is known for the gloves and stockings knit from the *luna pesce*, the silken tuft by which the *pinna marina*, a bivalve shell, attaches itself to the rocks. *Calabria Citra* is the principal seat of the manna trade, and has several manufactories of liquorice-juice. *Calabria Ultra II.* shares in the trade of manna, and has a considerable traffic in saffron; great quantities of liquorice-juice are produced about Cotronè; and Catanzaro has manufactories of silk tissues. In *Calabria Ultra I.*, Reggio has some reputation for its dried fruits, essential oils of citron, lemon, and orange flower, and its silk manufactures.

6. FINE ARTS.—(A.) ANCIENT ARCHITECTURE AND ART.

In the *Handbook for Central Italy* we have referred to the styles of architecture of ancient Italy, anterior to the Roman period. These remarks apply equally to Southern Italy. In the Northern provinces we find not only examples of polygonal constructions, but some of the most remarkable remains of what has been called the Pelasgic period now existing in Europe. There are interesting examples of it in the Cicolano district; in the acropolis of Atina; and in that of Sora. The *Pelasgic* remains of perhaps a less remote period are also numerous; at Norma, Ferentino, Segni, and Veroli the walls are still either perfect or traceable throughout their entire circuit. All these remains, however, are surpassed by the acropolis of Alatri, the best example of this ancient mode of construction which exists in Central Italy. Arpino, in addition to walls of great extent, has a pointed gateway of massive polygonal blocks differing from every other known specimen of entrances to ancient fortresses. Of *Greek* architecture the Neapolitan provinces possess the most splendid monuments in the world in the temples of Pæstum, constructed in the massive style of the older Doric, and which are coeval with the earliest Greek colonization on the shores of Italy. Of *Roman* architecture there are remains in every part of the kingdom; but those which give the environs of Naples an interest beyond any other district in Europe are to be found at Pompeii and Herculaneum, for there only are we admitted to the domestic mode of living of the ancient Romans, and enabled to study their habits and their public institutions. At Benevento we see the magnificent arch raised to Trajan, perhaps the finest now existing; and at S. Maria di Capua the amphitheatre, more ancient and more complete as far as regards its substructions than the Coliseum itself. In *Painting*, Naples is especially rich in specimens of Roman art, obtained from Pompeii and Herculaneum. Some of these bear evidence of having been the work of Greek artists. Of *Mosaics*, Pompeii has afforded also some fine examples. Though intended mostly for pavements, and in most cases coarsely executed, they have the same general character as

[S. Italy.] b

the paintings, and were evidently the work of Greeks. One of the finest yet recovered from Pompeii bears the name of Dioscorides of Samos in Greek characters, and the Battle of Issus, one of the grandest known works in this branch of art, was probably the production of Greek hands. The *Sculpture* in the Museum is of mixed origin, but of a highly interesting character. The collection contains some noble examples of pure Greek art, and a large number of the best Roman period collected by the Farnese family at Rome. The *Terracotta* or Italo-Greek *Vases*, found in the tombs of the ante-Roman period, bear the clearest evidence of Greek origin. All the most beautiful specimens have been obtained from the sites of the early Greek colonies in Magna Græcia; whilst many of them bear in Greek characters the names of the artists who executed them and of the personages represented upon them. The collection of *Bronzes* found at Herculaneum and Pompeii surpasses all others that exist in this branch of art.

(B.) MEDIÆVAL AND MODERN ARCHITECTURE.

The early connection of Naples with the Eastern empire prepared the way for the introduction of a style of architecture which was a combination of Roman and Byzantine. With the exception, however, of the Priory of S. Nicola at Bari, there are now few unmixed specimens of that style in the kingdom; for the Normans engrafted upon it the Gothic style, producing that singular mixture which is now known as Gotho-Saracenic. To the Norman period belongs the Abbey of the Holy Trinity at Venosa. After the accession of the House of Anjou, Pointed Gothic architecture was exclusively patronised by the sovereigns of that dynasty, and most of the ecclesiastical edifices of the capital are or were originally in that style. Of *Castellated architecture* the Neapolitan provinces have more examples than perhaps any nation in S. Europe. Our space will only allow us to mention the baronial fortresses of Melfi; Lucera and Castel del Monte, built by Frederick II.; Avezzano, the stronghold of the Colonnas; Popoli, of the Cantelmis; Isola and Sora, of the Piccolominis; and Castel di Sangro, of the Counts of the Marsi. The church architecture of Naples presents scarcely an unaltered specimen of the religious edifices of the 14th, 15th, and 16th centuries. Many of the earlier churches, which in their original state must have been magnificent examples of the Angevine and Suabian Gothic, have been barbarously mutilated by modern alterations, and by an excessive passion for tasteless ornament introduced by the Spaniards. Some of the old palaces also, which were erected in the pointed style, have lost nearly all their distinctive features, and are now interesting chiefly as marking the passage of the Gothic into the style of the Revival. *Maestro Buono*, a Venetian, in the beginning of the twelfth century, is the earliest architect of whom we have any record at Naples. He was employed by the Norman king, William I., to design the Castel dell'Ovo and Castel Capuano.

(C.) SCULPTURE.

The Neapolitan sculptors derived their earliest instruction from Byzantium. The few bronze doors of the churches still preserved were the work of Byzantine artists. Those at Amalfi date from the year

1000 ; of Monte Casino, made at Constantinople on the model of those of Amalfi, from 1066 ; of Atrani from 1087 ; of Salerno from 1099 ; of Benevento, also made at Constantinople, and remarkable for their elaborate reliefs, from 1150 ; and those of Ravello from 1179. The churches of Naples abound in sepulchral monuments of the 14th, 15th, and 16th centuries.

(D.) PAINTING.

It has been frequently suggested by Italian writers on the Neapolitan school of painting, that the antiques and arabesques which have been discovered in the neighbourhood of the capital must have had an important influence in forming the style of the earlier masters. If this remark had been restricted to the artists of the 16th and 17th centuries, who undoubtedly studied with diligence the frescoes and ornaments brought to light by the excavation of the Roman tombs at Puteoli and other places in the western district, its accuracy might be admitted ; but the late period of these excavations, and the still later period of the discovery of the buried cities, appear to throw great doubt upon the theory as applied to the older masters. There is perhaps more reason for assuming that the mosaics which the Byzantine artists, from a very early period of the connection of Naples with the Eastern empire, introduced into the Lombard and early Gothic churches, were the source of that large infusion of Byzantine art which characterised the Neapolitan school in the first stages of its development. At a later period, on the accession of the house of Aragon, the patronage of Flemish painters by Alfonso I. brought the artists of Naples into intimate association with the masters of that school, and this association was subsequently strengthened in a more direct manner by the connection of the Netherlands with Spain, while Naples was governed by Spanish Viceroy.

As it would be out of place, in a work of this kind, to enter into a detailed account of the Neapolitan school of painting, we shall, for the convenience of the traveller, confine ourselves to a chronological list of the most celebrated Neapolitan artists, in the three branches of painting, sculpture, and architecture. For those, however, who desire more detailed information on the Neapolitan school of painting, we must refer them to Messrs. Crowe and Cavalcaselle's recently published work on Italian Painting,* Kugler's Handbook of the Italian Schools,† and Miss Parquhar's useful little volume on Italian Painters.‡

* History of Italian Painting from the 2nd to the 16th Century ; by Messrs. Crowe and Cavalcaselle. 3 vols. 8vo. London, 1867.

† Handbook of Painting—the Italian Schools : by Kugler. Edited by Sir Charles Eastlake, P.R.A. 2 vols. 8vo. 1855.

‡ Biographical Catalogue of the principal Italian Painters : by a Lady. 1 vol. 12mo. 1855.

ARCHITECTS.

- ^{n.}
1230. **MASUCCIO I.** is the first Neapolitan architect of the Revival. He is ^{n.} 1306
supposed to have been the pupil of a Byzantine artist; or more
likely of the school of *Fuccio*, who was brought to Naples by
the Emperor Frederick II. to complete the Castel Capuano.
1291. *Masuccio II.* His pupils were:— 1388
1. *Giacomo de Sanctis* 1435
2. **ANTONIO BAMBOCCIO**, also called **BABOCCIO** (fl. 1420).
3. **ANDREA CICCIONE** 1455
Pietro and Ippolito del Donzello, better known as painters.
Agnolo Aniello del Fiore, a pupil of *Ciccione*.
Antonio Fiorentino of Cava.
Luigi Impo (fl. 1532).
1478. **GIOVANNI (MERLIANO) DA NOLA**, a pupil of *Aniello del Fiore*, 1559
celebrated as a sculptor.
Ferdinando Manlio, his pupil.
Cola dell' Amatrice (fl. 1514-35), who was also a painter.
Battista Marchiolo, of Aquila (fl. 1573).
Dionisio di Bartolommeo (fl. 1592).
1675. *Ferdinando Sanfelice*.
1718. *Carlo Zoccoli* 1771
1700. **LUIGI VANVITELLI**, who erected the royal palace of Caserta. 1773
Domenico Fontana (fl. 1600), his son *Giulio Cesare* (fl. 1620),
Carlo Fontana (1634-1714), *Cosimo Fusiaga* (1591-1673), and
Ferdinando Fuga (fl. 1740), although much employed at Naples,
where they erected many buildings, were not Neapolitans.

SCULPTORS.

1230. *Masuccio I.*, already mentioned as an architect, seems to have been 1306
the restorer of sculpture in Naples. His works are in the Minu-
toli chapel.
Pietro degli Stefani, a brother of *Tommaso*, the painter (fl. 13th cent.)
1291. *Masuccio II.* Some fine tombs in the churches of Sta. Chiara, S. 1388
Domenico, and S. Lorenzo, are attributed to him. His pupils
were:—
1. **ANTONIO BAMBOCCIO**, called often *Bamboccio*, an architect as well
as a sculptor. His finest works are—the Gothic façade and door-
way of S. Giovanni de' Pappacoda, and the tomb of *Aldemoresco*
in S. Lorenzo.
2. **ANDREA CICCIONE**, whose masterpiece is the Tomb of King 1455
Ladislaus in the ch. of S. Giovanni in Carbonara.
Agnolo Aniello del Fiore, *Ciccione's* pupil.
GIUSEPPE SANTACROCE 1537
1478. **GIOVANNI MERLIANO**, called also, from his birthplace, *Gio-* 1559
vanni da Nola, a pupil of *Aniello del Fiore*, and perhaps the
greatest Neapolitan sculptor. His works in Naples are numerous;
but his masterpiece is the monument of Don Pedro de Toledo,
in the ch. of S. Giacomo degli Spagnoli.
Salvatore dell' Aquila, surnamed *l'Ariscola* (fl. 15th cent.), whose
best works are at Aquila.
Silvestro Salviati dell' Aquila (fl. 1506), whose masterpiece is in
the ch. of S. Bernardino, at Aquila.
ANNIBALE CACCAVELLO, a pupil of *Merliano* (fl. 16th cent.).

B.

Domenico d'Auria (fl. 1600).*Sanmartino* (fl. 16th cent.).*Domenico Antonio Vaccaro* (fl. 18th cent.).

D.

PAINTERS.

1230. **TOMMASO DEGLI STEFANI**, a contemporary of *Cimabue*, and the 1310
founder of the Neapolitan school of painting. The illustrations
of the Passion in the Minutoli chapel in the Cathedral, and the
Madonna at the high altar in Sta. Maria la Nuova are his best
works extant.
1260. *Filippo Tesaurò*, his pupil. The Virgin and Child with several 1320
Saints, in the Museum, is the only painting attributed to him.
Maestro Simone, Tesaurò's pupil, and the friend and assistant of 1346
Giotto in the paintings the latter executed at Naples. A painting
in the chapel of St. Thomas Aquinas, in the ch. of S. Domenico,
is said to be his earliest work; S. Giacomo della Marca and the
Angels, in the Museum; but his best paintings are in the ch.
of S. Lorenzo. His pupils were:—
1320. 1. *Gennaro di Cola*, to whom the frescoes in the Chapel del Croce- 1370
fisso in the ch. of the Incoronata are attributed.
2. *Maestro Stefanone*, whose best work is a Magdalen on a gold 1390
ground in the Braucacci chapel at S. Domenico.
1350. 3. **COLANTONIO** or **NICOLA ANTONIO DEL FIORE**, the same, according 1444
to De Dominici, as *Nicola di Tommaso del Fiore*. He appears
to have painted in oil as early as 1371. His masterpiece is the
S. Jerome in the Museum. His pupils were:—
1. *Agnolo Franco*, whose best frescoes are in the ch. of S. Do- 1445
menico.
1382. 2. **ANTONIO SOLARIO**, called *lo Zingaro*, a travelling tinker, 1455
who, having fallen in love with *Colantonio's* daughter, became
an artist to win her hand. The frescoes illustrating the life of S.
Benedict, in one of the cloisters at S. Severino e Sosio, and the
Virgin enthroned, with Saints, in the Museum, are considered his
masterpieces. His most eminent pupils were:—
1. *Niccolo di Vito* (fl. 1460).
1430. 2. *Simone Papa the elder*, who imitated the style of Van Eyck. 1488
His masterpiece is the painting of S. Jerome and S. James invoking
the protection of the Archangel Michael for two Neapolitans.
1405. 3. *Pietro del Donzello* 1470
4. *Ippolito*, or *Polito del Donzello*, *Pietro's* brother. Their best
works are in S. Domenico and Sta. Maria la Nuova and in the
Museum.
5. *Silvestro Buono*, or *de' Buoni*, whose masterpiece is in the 1484
Basilica of Sta. Restituta. His pupils were:—
1. *Bernardo Tesaurò* (fl. 1460-1480), whose fresco of the Seven
Sacraments in the ch. of S. Giovanni dei Pappacoda (p. 122) has
nearly disappeared.
1475. 2. *Giovanni Antonio d'Amato*, called *Amato il Vecchio*, whose best 1555
painting is in the ch. of Sanseverino e Sosio. His pupils
were:—
1490. 1. *Giovan Vincenzo Corso*, who studied also under *Perino del* 1545
Vaga, and whose masterpiece is the Christ Bearing the Cross, in
the ch. of S. Domenico.
1505. 2. *Pietro Negroni*, from Calabria, whose masterpiece is the Virgin 1565
and Child with St. John, in the Museum.

- B. 1506. 3. *Simone Papa the younger*, whose best works are in the choir of 1567
the ch. of Monte Oliveto.
1535. 4. *Giovanni Antonio d'Amato*, called *Amato il Giovane* . . . 1598
1414. ANTONELLO DA MESSINA, who is said to have introduced the Van 1493-6
Eyck method of oil-painting into Italy.
Cola dell' Amatrice (fl. 1514-35), a native of Amatrice in the
Abruzzi, who resided chiefly at Ascoli; two of his good works
may be seen in the Museum of the Lateran at Rome.
1480. ANDREA SABBATINI, called from his birthplace *Andrea di* 1545
Salerno, a pupil of *Raphael*, and the founder of the Neapolitan
school in the 16th cent. He was inspired with the determination
of becoming a painter, by *Perugino's* large painting of the Assump-
tion in the cathedral. He cannot be studied out of Naples,
where his works are numerous, especially in the Museum. His
best pupils were:—
1. *Francesco Santafede* (fl. 1560).
 2. *Cesare Turco*.
1509. 3. *Giovan Filippo Criscuolo*, whose best painting is in the ch. of 1584
Sta. Maria Donna Regina, and the Trinity in the Museum.
1520. *Francesco Imparato*, Criscuolo's pupil, who studied afterwards 1570
under *Titian*, and whose best pictures are in the Gesù Nuovo and
in S. Pietro Martire.
Polidoro Caldara da Caravaggio came to Naples in 1527, and took
up his residence in the house of his friend *Andrea di Salerno*.
He painted at Naples many works, which had some influence on
the Neapolitan school. His pupils were:—
1508. 1. *Giovan Bernardo Lama*, whose best painting is the Deposition 1579
from the Cross, in the Museum.
 2. *Marco Cardisco*, called *Marco Calabrese* (fl. 1542).
 3. *Francesco Curia*, who was also a pupil of *Lionardo da Pistoia* . 1610
1560. FABRIZIO SANTAFEDE, a son of *Francesco*. He was so popular an 1634
artist that in 1647 the populace spared a house merely from its
having frescoes by him. His masterpiece is the Coronation of
the Virgin in Sta. Maria la Nuova.
1568. *Giuseppe Cesari*, called the *Cavalier d'Arpino*, from his father's 1640
birthplace. He was the head of the school of the *Idealisti*. His
pupils were:—
Luigi Roderigo, of Messina, and his nephew *Giovan Bernardino*
Roderigo. They both fl. in the 17th cent.
1558. BELISARIO CORENZIO, a Greek by birth, who studied under *Tin-* 1643
torotto. He was the leader of a conspiracy formed with *Carac-*
ciolo and *Spagnoletto* to prevent foreign painters from working at
Naples. He died by falling from a scaffolding whilst painting
in the ch. of Sanseverino e Sosio.
1580. GIOVAN BATTISTA CARACCILO, a pupil of *Michelangelo da Cara-* 1641
vaggio, and afterwards an imitator of *Annibale Caracci*. The
picture of S. Carlo in the ch. of S. Agnello is one of his best
works.
1588. GIUSEPPE RIBERA, called LO SPAGNOLETTO, a native of Xativa, 1656
in Spain, or, according to De Dominici, of Gallipoli, in the pro-
vince of Terra d'Otranto, where his parents had settled. He
formed his style chiefly upon the works of *Michelangelo da Cara-*
vaggio, and became one of the most remarkable of the school
of the *Naturalisti*. The Deposition from the Cross in the ch. of
S. Martino is considered his masterpiece.

- B. *Francesco Fracanzano*, a pupil of *Ribera*, who, having joined in an attempt of rebellion against the Spaniards, was executed by poison. His masterpiece is the *Death of St. Joseph*, in the ch. of the *Ospedale de' Pellegrini*. D. 1657
- Pompeo dell' Aquila*, and *Marco Mazzaroppi* of S. Germano, were also good painters of the 16th cent., whose best works are at *Aquila*, and at *Monte Casino*.
1585. MASSIMO STANZIONI, *Caracciolo's* best pupil, called the *Guido* of Naples from his attempt to imitate *Guido Reni*, with whom he was intimate whilst in Rome. His best works are in the *Certosa* of S. Martino. His pupils were:— 1656
1. *Francesco*, called *Pacecco di Rosa* 1654
1613. 2. *Annella di Rosa*, his niece, who was murdered by her husband through jealousy either of *Stanzioni* or of her superior powers as an artist. 1649
3. *Agostino Beltrano*, who fled for safety to France 1665
1622. 4. *Bernardo Cavallino* 1656
5. *Domenico Finoglia*, who painted in the *Certosa* of S. Martino . 1656
1598. 6. *Andrea Vaccaro*, who at first imitated *Michelangelo da Caravaggio*, and in his later works *Guido*. 1670
1600. *Aniello Falcone*, a pupil either of *Spagnoletto* or of *Stanzioni*, or perhaps of both. He and his pupils, among whom was *Salvator Rosa*, formed themselves into a company called *Compagnia della Morte*, whose object was to murder the Spaniards. After *Masaniello's* death, *Falcone* fled for safety to Paris, whence he was allowed to return through *Colbert's* intercession. He painted battle-pieces chiefly. His pupils were:— 1665
1615. 1. SALVATOR ROSA, who became afterwards a pupil of *Spagnoletto's*. His first master was his brother-in-law *Fracanzano*. 1673
1612. 2. *Domenico Gargiulo*, called *Mirco Spadaro*. His most remarkable works are the *Insurrection of Masaniello*, and the *Plague* of 1656, in the Museum. 1679
1613. MATTIA PRETI, called il *Cavalier Calabrese*, a pupil of *Guercino*. He was born at *Taverna* in *Calabria*, and died at *Malta*, where he had been made a Knight of St. John. 1699
1623. *Francesco di Maria*, a pupil of *Domenichino* 1690
1636. *Giovan Battista Beinaschi*, of *Turin*, who settled at *Naples*, and belongs to the *Neapolitan school*. 1690
1632. LUCA GIORDANO, at first a pupil of *Spagnoletto*, but afterwards he worked with *Pietro da Cortona* in *Rome*. He imitated with ease the style of any artist, and had such a rapidity of execution that he earned the nickname of *Luca fa Presto*. His paintings are numerous in *Naples*. 1705
1662. *Puolo de Matteis*, from *Cilento*, *Giordano's* best pupil 1728
1657. FRANCESCO SOLIMENA, of *Nocera*, a pupil of *Francesco di Maria* and of *Giacomo del Po*, and the competitor of *L. Giordano*. His earlier works are the best: he became tame and mannered as he advanced in years. The *Conversion of S. Paul* and the *Fall of Simon Magus*, in the ch. of S. Paolo, are his best paintings in *Naples*. His pupils were:— 1747
1674. 1. *Onofrio Avellino*, who had been previously a pupil of *Giordano* 1741
2. *Francesco de Mura* (fl. 1743).
1676. 3. *Sebastiano Conca*, from *Gaeta* 1764
- They all preserved the faults and exaggerated the peculiarities of *Solimena*.

- B.
1684. *Bernardo de Dominici*, a pupil of *Preti* and of the German *Beich*.
He painted landscapes and *bambocciate*, but he is better known
as the historian of the Neapolitan school of art.

7. BOOKS.

In the Introduction to the Handbooks for Northern and Central Italy will be found a list of works, many of which will be equally useful to the traveller in the southern provinces. We shall only add some other works which especially regard the kingdom of Naples.

Those who are willing to devote time to the study of Neapolitan history will find ample materials in the '*Raccolta di tutti i più rinomati scrittori dell'Istoria Generale del Regno*,' Naples, 1769-77, 25 vols. 4to. It contains Capece-latro, Di Costanzo, Pontanus, Porzio, Collenuccio, Costo, Parrino, Giannone, and many anonymous authors, or of secondary importance. Of Giannone's '*Storia Civile del Regno di Napoli*' there are several editions; one of the best is that published by Bettoni at Milan, 1831, 9 vols. 8vo.

The perusal of Colletta's '*Storia del Reame di Napoli*' from 1734, when the Bourbon dynasty was established, to 1825, will be indispensable to those who wish to know something of modern Neapolitan history. The best edition is that of Florence by Le Monnier, 1848, 2 vols. 12mo. An account of the events from 1846 to 1853 will be found in Ranalli's '*Istorie Italiane*,' Florence, 1855, 4 vols. 12mo.

In the last century Bernardo di Dominici, himself a painter, wrote the '*Vite de Pittori, Scultori, ed Architetti Napolitani*,' an indifferent compilation, but the only one on the subject. The original edition of 1742, 3 vols. 4to., is not easily found; and a reprint at Naples in 1840 in 4 vols. 8vo.

Giustiniani's '*Dizionario Geografico*,' Naples, 1797-1805, 10 vols. 8vo., and '*Dizionario de' Monti, Laghi, e Fiumi*,' Naples, 1812, 3 vols. 8vo., with all their faults and omissions, are still the best geographical accounts of the kingdom.

The '*Guida di Napoli*,' 2 vols. 4to., published by the government at the time of the Scientific Congress held at Naples in 1845, contains much valuable information with regard to the city of Naples and its neighbourhood.

The tourist through the remoter districts, especially of the classical sites of Magna Græca, will find much practical information on antiquarian subjects in a work recently published, although travelled over by the author 40 years ago: '*The Nooks and Byways of Italy*,' by Dr. C. Tait Ramage; 1 vol. 8vo., Liverpool (Edward Howell), 1868.

8. MAPS.

Although a trigonometrical survey of the continental dominions was undertaken many years ago, under the direction of the late General Visconti, very little progress has been made as regards the publication of its labours since his death, the latter being confined to maps of the capital and its vicinity, and of Gaeta: ten of these very accurate maps alone can be purchased; those particularly of the environs of the city, of the islands of Ischia and Capri, of Vesuvius, and of the environs of Gaeta, are beautifully executed. The Italian Government, having completed that of Sicily, is now engaged in a general survey of South Italy, on a scale of 1:250,000, but no part of it has been yet engraved. A large map in several sheets was published at the end of the last century by Antonio Rizzi Zannoni, and, for the provinces, it was long the only one that had any claim to accuracy; but it is very deficient, and the compilation of the French Dépôt de la Guerre, by Bacler d'Albe, is equally so; indeed, all the modern map-makers have copied Zannoni's in their works on Italy. Two very good general maps,

upon which the roads are well laid down, have been published by the Royal Staff Corps at Turin; *Carta delle Provincie Meridionale dell' Italia*, in 4 sheets, 1861; and *Carta Corografica dell' Italia, Superiore e Centrale*, 6 sheets, 1865. The first includes a fair map of the Island of Sicily, the second of that of Sardinia. These maps will be found the best for general use. The coasts have been laid down with more accuracy by the late Admiral W. H. Smyth, and until lately have constituted its only maritime surveys, if we except some additions to the chart of the Bay of Naples by the Ufficio Topografico; since 1856, M. Darondeau, an able hydrographical engineer attached to the French Dépôt de la Marine, has continued his labours on the W. coast of Italy, as far as Cape Minerva. His surveys of the Straits of Messina and of the Ponza and Lipari Islands form most valuable documents for navigators, in consequence of the errors he discovered in all previous charts, especially of the latter interesting volcanic group. A publication by the late Cav. Marzolla, of the topographical department, consisting of fifteen maps of the provinces of the kingdom, completed in 1853, will be the most useful map-guide to the tourist through the Neapolitan provinces. The details are chiefly derived from Zannoni's maps, but the author has been enabled to introduce several rectifications, and, what is most important for the traveller, the many roads made since Zannoni's time; the scale is $\frac{1}{180,000}$. Besides the topographical details, useful data on the statistics, productions, &c., of each province, have been introduced on their respective sheets.

9. CHRONOLOGICAL TABLES.

THE NORMANS, A.D. 1042—1194.

I. COUNTS OF APULIA.

1042. William Bras-de-Fer, son of Tancred of Hauteville, proclaimed *Comes Apuliæ* by the Normans assembled at Matera.
 1046. Drogo,
 1050. Humphrey, } his brothers.
 1057. Robert Guiscard, eldest son of Tancred of Hauteville by his 2nd wife, and half-brother of William, Drogo, and Humphrey.

II. DUKES OF APULIA AND CALABRIA.

1059. Robert Guiscard, having conquered Calabria, assumes the title of *Dux Apuliæ et Calabriae*.
 1085. Roger Bursa, 2nd son of Robert by his 2nd wife Sigelgaita.
 1111. William, eldest son of Roger Bursa.
 1127. Roger, 2nd son of Roger the "Great Count of Sicily," and nephew of Robert Guiscard.

III. KINGS OF NAPLES AND SICILY.

Foundation of the Monarchy.

1130. Roger, having conquered Amalfi and Naples, is proclaimed King.
 1154. William I. (The Bad), only surviving son of Roger.
 1166. William II. (The Good), son of William I.
 1190. Tancred, Count of Lecce, natural son of Roger, son of King Roger.
 1194. William III., eldest son of Tancred.

THE SUABIANS, 1194—1266.

HOUSE OF HOHENSTAUFEN.

- 1194. Henry I. of Naples, and VI. Emperor of Germany, only son of Frederick Barbarossa, succeeded to the crown of the Two Sicilies in virtue of his marriage with Constance, the daughter of King Roger.
- 1197. Constance alone, in the name of her only son Frederick.
- 1198. Frederick II., Emperor of Germany, only son of Henry VI. and Constance.
- 1250. Conrad, second son of Frederick II.
- 1254. Manfred, Prince of Taranto, natural son of Frederick II., first as guardian of Conradin, only son of Conrad, and afterwards as King, on the false report of Conradin's death; deposed by Urban IV.; he was killed at the battle of Benevento in 1266.
- 1266. Conradin, the last male in the Suabian line, defeated by the usurper Charles d'Anjou in 1268, and barbarously executed by his orders at Naples.

HOUSE OF ANJOU, 1266—1442.

KINGDOM OF NAPLES.

- 1266. Charles I. of Anjou, Count of Provence, 7th son of Louis VIII. of France by Blanche of Castile, and brother of Louis IX. (St. Louis), in virtue of an investiture by Pope Clement IV. He lost Sicily in 1282.
- 1285. Charles II. the Lame (Carlo il Zoppo), son of Charles I.
- 1309. Robert the Wise, third son of Charles II.
- 1343. Joanna I., daughter of Charles Duke of Calabria, only son of Robert the Wise, who survived him. She married her second cousin Andrew, a son of Charles King of Hungary, who was murdered at Aversa in 1345.
- 1381. Charles III., of Durazzo, sometimes called "Carlo della Pace," son of Louis Count of Gravina, grandson of Charles II., and second cousin of Joanna I. He married Margaret, his first cousin, daughter of Charles of Durazzo, who was executed for the murder of Andrew, and granddaughter of Charles II.
- 1386. Ladislaus, son of Charles III.
- 1414. Joanna II., sister of Ladislaus. The Durazzo line ended on her death.
- 1435. Renato of Anjou, Duke of Lorraine, succeeded as the heir of Joanna II. in virtue of her will, in opposition to her previous adoption of Alfonso of Aragon.

HOUSE OF ARAGON.

I. KINGS OF SICILY, 1282—1496.

- 1282. Peter I., King of Aragon, succeeded to the throne as the husband of Constance, the daughter of Manfred, and sole heiress of the house of Hohenstaufen.
- 1285. James I. "the Just," son of Peter III., abdicated in 1291 in favour of his brother, on becoming King of Aragon by the title of James II.
- 1291. Interregnum to 1296.
- 1296. Frederick II., brother of James the Just, died near Palermo in 1337.
- 1337. Peter II., eldest son of Frederick II., who had been associated in the government by his father since 1321.

- 1342. Louis, son of Peter IV.
- 1355. Frederick III., younger brother of Louis.
- 1377. Mary, daughter of Frederick III., and Martin of Aragon her husband, son of Martin I., King of Aragon.
- 1402. Martin I., husband of Mary, succeeding on her death without issue.
- 1409. Martin the Elder (Martin I. of Aragon, II. of Sicily), father of the last king, so that Sicily became again united to the crown of Aragon.
- 1412. Ferdinand the Just, King of Aragon and Sicily, second son of Eleanor of Aragon and of John I. King of Castile, and brother of Henry III. King of Castile.
- 1416. Alfonso V., the Magnanimous, King of Aragon and Sicily, son of Ferdinand the Just, who, having conquered Naples, became

II. KING OF NAPLES AND SICILY.

- 1442. Alfonso I., formerly only King of Sicily, called the Magnanimous; the heir of Joanna II. by her first adoption, and the heir of the house of Hohenstaufen by the female line, and through it of the Norman kings. He entered Naples on June 2nd, 1442, and expelled Renato d'Anjou from the kingdom. At his death Naples and Sicily were again divided.

III. KINGS OF SICILY.

- 1458. John II., King of Aragon and Navarre, second brother of Alfonso.
- 1479. Ferdinand II. (Ferdinand the Catholic), son of John II.

IV. KINGS OF NAPLES.

- 1458. Ferdinand or Ferrante I., natural son of Alfonso I., legitimated by the Pope in 1444.
- 1494. Alfonso II., Duke of Calabria, eldest son of Ferdinand I.
- 1495. Ferdinand II., Duke of Calabria, eldest son of Alfonso II., who renounced the kingdom in his favour.
- 1496. Frederick Prince of Altamura, second son of Ferdinand I., brother of Alfonso II., and uncle of the last king, despoiled of his kingdom by Louis XII. of France and Ferdinand the Catholic, died at Tours in 1554; with him ended the Aragonese dynasty.

PARTITION OF THE KINGDOM, 1500—1504.

By the Treaty of Granada, signed November 11, 1500, and confirmed by Pope Alexander VI. and the conclave of Cardinals in the following year, Ferdinand the Catholic of Spain and Louis XII. of France agreed to divide the kingdom of Naples between them. The Treaty provided that the King of France should possess the city of Naples, the Terra di Lavoro, the three Abruzzi, and half the revenue produced by the Tavoliere of Apulia, with a confirmation of the title of King of Naples and Jerusalem, which he had previously assumed. The King of Spain, who had for many years been King of Sicily, was to possess Calabria and Apulia, and the remaining half of the revenue of the Tavoliere, with the title of Duke of Calabria and Apulia. The possession of the provinces not mentioned in the treaty soon led to a war between the contracting parties. Hostilities commenced in June.

1502, and in little more than eighteen months the French were defeated in four battles, and by the military genius of Gonsalvo de Cordova the whole kingdom became, like Sicily, a Spanish possession.

Viceroy.

1502. Gonsalvo de Cordova, for Ferdinand the Catholic.
 —. The Duke de Nemours, for Louis XII.

THE SPANISH DOMINION, 1504—1707.

KINGDOM OF NAPLES AND SICILY. †

1504. Ferdinand the Catholic, King of Spain, son of John II.

Viceroy.

1503. Gonsalvo de Cordova.
 1507. Don John of Aragon, Count of Ribagorsa.
 1508. Don Antonio Guevara, High Steward of Spain.
 1509. Don Raimondo de Cardona.

SPANISH SOVEREIGNS OF THE HOUSE OF AUSTRIA, 1516—1700.

1515. Joanna III. (Joan of Castile), daughter of Ferdinand and Isabella; proclaimed queen on the death of her father, and abdicated in the following year in favour of her son.
 1516. Charles IV., afterwards the Emperor Charles V., son of Joan of Castile and the Archduke Philip I. of Austria, Duke of Burgundy, son of the Emperor Maximilian I.

Viceroy.

1522. Don Carlos de Lannoja (Lannoy).
 1527. Don Hugo de Moncada.
 1528. Philibert, Prince of Orange.
 1529. Cardinal Pompeo Colonna, Archbishop of Monreale.
 1532. Don Pedro de Toledo, Marquis de Villafranca.
 1554. Cardinal Pacecco.
 1554. Philip II. of Spain, the husband of Queen Mary of England, son of the Emperor Charles V. by Isabella of Portugal.

Viceroy.

- 1555–58. Don Fernando Alvarez de Toledo (the celebrated Duke of Alva).
 1558. Don Juan Manriquez de Leon (as the King's Lieutenant).
 1559. Cardinal de la Cueva (as the King's Lieutenant).
 1559–71. Don Parasan de Rivera, Duke d'Alcalá.
 1571–75. Antoine Perrenot, Cardinal de Granvelle.
 1575–79. Don Inigo Lopez Hurtado de Mendoza, Marquis of Mondejar.
 1579–82. Don Juan de Zuniga, Prince of Pietrapersia.
 1582–86. Don Pedro Giron, Duke d'Ossuna.
 1586–95. Don Juan de Zuniga, Count de Miranda.
 1595–99. Don Enriquez de Guzman, Count d'Olivares.
 1598. Philip III. of Spain, son of Philip II. by his fourth wife Anne of Austria, daughter of the Emperor Maximilian II.

Viceroy.

- 1599-1601. Don Fernandez Ruiz de Castro, Count de Lemos.
 [1601-3. Don Francisco de Castro, left lieutenant by his father, the Viceroy, at his death.]
 1603-10. Don Juan Alfonso Pimentel d'Errera, Count de Benevente.
 1610-16. Don Pedro Fernandez de Castro, Count de Lemos.
 1616-20. Don Pedro Giron, Duke d'Ossuna.
 1620. Cardinal Borgia (as the King's Lieutenant).
 1620-22. Cardinal Don Antonio Zapata (as the King's Lieutenant).
 1621. Philip IV. of Spain, son of Philip III. by Margaret of Austria, sister of the Emperor Ferdinand II.

Viceroy.

- 1622-29. Don Antonio Alvarez de Toledo, Duke d'Alva (grandson of the "Great Duke").
 1629-31. Don Fernando Afan de Rivera, Duke d'Alcalá.
 1631-37. Don Manuel de Guzman, Count de Monterey.
 1637-44. Don Ramiro de Guzman, Duke de Medina de las Torres.
 1644-46. Don Juan Alfonso Enriquez, Admiral of Castile.
 1646-48. Don Rodriguez Ponce de Leon, Duke d'Arcos.
 1648. Don John of Austria, natural son of Philip IV. (from January to March).
 1648-53. Don Inigo Valez y Tassis, Count d'Oñate.
 1553-59. Don Garcia d'Avellana y Haro, Count de Castrillo.
 1659-64. Count Peñaranda.
 1665. Charles II. of Spain, son of Philip IV. by his second wife, Mary Anne of Austria, daughter of the Emperor Ferdinand III.

Viceroy.

- 1664-66. Cardinal Pascual of Aragon.
 1666-71. Don Pedro Antonio of Aragon.
 1671. Don Federico de Toledo, Marques de Villafranca.
 1672-75. Don Antonio Alvarez, Marques d'Astorga.
 1675-83. Don Fernando Faxardo, Marques de los Velez.
 1683-87. Don Gaspar de Haro, Marques del Carpio.
 1688-95. Don Francisco Benavides, Count de Sant' Esteván.
 1695-1700. Don Luis de la Cerda, Duke de Medina Celi.
End of the Spanish, or elder branch of the House of Austria.

WAR OF THE SPANISH SUCCESSION, 1700-1713.

1700. Philip V. of Spain, Duke of Anjou, and grandson of Louis XIV. of France, was declared heir of the kingdoms of Spain, Naples, and Sicily by his grand-uncle Charles, the late King. The succession, on the other hand, was claimed by Leopold I., Emperor of Germany, for his son the Archduke Charles, as the heir of the elder branch of the House of Austria. A war ensued, and lasted for 11 years.

Viceroy during the War.

1702. The Marques de Vigliena.
 —. The Duke d'Ascalona.

THE GERMAN DOMINION.

KINGS OF THE HOUSE OF AUSTRIA, 1707-1734.

KINGDOM OF NAPLES: AFTERWARDS OF NAPLES AND SICILY.

1707. Charles VI., Archduke of Austria, second son of the Emperor Leopold I., by his third wife Eleonora Magdalen Teresa, Princess of Palatine Newburgh (afterwards the Emperor Charles VI.). Count Daun entered Naples with the imperial army, July 7th, 1707.

During this reign Sicily was taken from the Duke of Savoy by Philip V. of Spain (in 1713). It was restored to the crown of Naples in 1720 by the war of the Quadruple Alliance, the island of Sardinia being given to Victor Amadeus in exchange, with the title of King of Sardinia.

Viceroy.

- 1707. Count von Martinitz.
- 1708. Count Daun.
- . Cardinal Grimani.
- 1710. Count Carlo Borromeo.

By the peace of Utrecht in 1713 the House of Bourbon was excluded from Italy; Philip was confirmed as King of Spain, by the title of Philip V.; Naples was made over to the German branch of the House of Austria; and Sicily was separated from Naples and given to Victor Amadeus, Duke of Savoy.

Viceroy.

- 1715. Count Daun.
- 1719. Count Gallas.
- . Cardinal Schrottembach.
- 1721. Prince Borghese.
- . Cardinal Von Althan.
- 1728. The Balí Portocarrero.
- 1733. Count Von Harrach.
- 1734. Giulio Visconti, Count della Pieve, the last of the Viceroy.

THE SPANISH BOURBONS, 1734.

KINGDOM OF NAPLES AND SICILY.

Don Carlos, the younger son of Philip V. of Spain, by his second wife Elisabetta Farnese, of the house of Parma, seized the kingdom of Naples, and subsequently that of Sicily. In 1734 he was crowned at Palermo; in 1738 his title was acknowledged by the Treaty of Vienna; in 1744 he defeated the Austrians at Velletri, and compelled them to evacuate the kingdom; and in 1748 his title was acknowledged by the Treaty of Aix-la-Chapelle. His reign dates from the coronation at Palermo, and he may therefore be described as follows:—

- 1734. Charles of Bourbon VII. of Naples, in order of succession, and by the bull of investiture of Pope Clement XII.; generally called Charles III. by the Neapolitans, as he succeeded in 1759 to the throne of Spain, by the title of Charles III., on the death of his elder brother Ferdinand VI., and abdicated the throne of Naples and Sicily in favour of his third son Ferdinand, then in his eighth year.

1759. Ferdinand IV., third son of the preceding, by the Princess Amelia Walburga, daughter of Frederick Augustus King of Poland. By his father's act of abdication, Ferdinand was proclaimed King of Naples and Sicily by the title of Ferdinand IV. During his minority (1759–1767) the kingdom was governed by a Regency presided over by the Prime Minister, Tanucci.
1799. General Championnet enters Naples with a French army on January 23, and proclaims the *Repubblica Partenopea*.
- On the 14th of June of the same year Cardinal Ruffo takes Naples, and re-establishes the government of Ferdinand IV.

THE FRENCH OCCUPATION.

KINGDOM OF NAPLES.

1806. On the 14th of January, a French army, under Massena, took possession of Naples and proclaimed King Joseph Bonaparte; Ferdinand IV. retiring to Sicily.
1808. A decree of Napoleon, of July 15, proclaimed Joachim Murat King of Naples, instead of Joseph, who was placed on the throne of Spain.

THE RESTORATION OF THE BOURBONS.

KINGDOM OF THE TWO SICILIES.

1815. By the treaty of *Casalanza*, May 20, 1815, Naples was restored to Ferdinand, who, by the provisions of the Treaty of Vienna in 1816, assumed the title of
1816. Ferdinand I., King of the Two Sicilies.
1825. Francis I., son of Ferdinand I., by the Archduchess Maria Carolina of Austria, sister of the Emperor Joseph II.
1830. FERDINAND II., son of Francis I., by his second wife the Infanta Isabella of Spain. Married 1st, in 1832, the Princess Maria Christina, daughter of Victor Emmanuel King of Sardinia; she died in 1836 after giving birth to FRANCIS, Duke of Calabria, the hereditary Prince; 2nd, in 1837, her Imperial Highness Maria Teresa Isabella, daughter of the Archduke Charles of Austria, by whom he left nine children.

FRANCIS II. Duke of Calabria, proclaimed king on the 22nd of May 1859; married to Maria Amelia, daughter of the King of Bavaria, in January 1859.

In consequence of the misrule of the three last kings of the House of Bourbon, the utmost discontent had taken possession of all classes, and had attained a state of revolution in 1859, when the successes of the French and Sardinians in N. Italy against the Austrians, the separation of Parma, Modena, Tuscany, and the Roman States, and their willing annexation to the new Italian kingdom, and the refusal of Francis II. to listen to any concessions, led to his downfall, after the siege of Gaeta, in February 1860, since which the Neapolitan kingdom has been annexed to the dominions of Victor Emmanuel, forming a population of 7,062,000. This great event was hastened by the invasion of Sicily by General Garibaldi, who, landing with a handful of brave fellows at Marsala on the 11th May, 1859, in a short period was able to liberate entirely that island from the Royal troops, and, traversing the provinces from Reggio at the head of his triumphant band, to enter Naples on the 7th September, the King retiring on Capua, and ultimately on Gaeta, where, after a brave defence, he delivered up his last stronghold to the Italian General, Cialdini. Since then, the ex-Royal Family have lived in exile at Rome.

PRELIMINARY INFORMATION.

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§ 1.—PASSPORTS.

THE regulations being the same in the Southern provinces as elsewhere in the Kingdom of Italy, British subjects furnished with Foreign-office passports are allowed to travel without hindrance. The principal trouble to the British traveller will be when proceeding to the Papal States, the visa of the Consul of that country being necessary, since the interruption of all diplomatic relations between the Pope and the King of Italy, by the Spanish Consul; and this, for a very trifling gratuity and a fee of 5fr., will be obtained by the masters of the principal hotels.

§ 2. MONEY.

Since the annexation of the Neapolitan provinces to the Italian kingdom, the decimal system, having the franc, or *lira Italiana*, for its unit, has become the official currency: but as the old Bourbon coinage is still sometimes met with, it may be useful that the traveller should be acquainted with its divisions and relative values. In the shops and hotels accounts are made out in francs and centimes. At the present time indeed the principal coinage consists of bank-notes, and lire, from 1000 francs down to 1 franc, of the Banca Nazionale, and bears a heavy discount when changed into gold or silver.

The coinage of Naples was arranged on the decimal system. By a law of April 15, 1818, silver was declared to be the basis of the currency, and the ducat to be its unit. In accordance with this law, four silver and four copper coins were issued from the Mint—the *ducato* of 10 carlini, the *mezza-piastra* of 6 carlini, the *tari* of 2 carlini, and the *carlino* of 10 grani, in silver; the *mezzo-carlino* of 5 grani, the *cinquina* of $2\frac{1}{2}$, the *grano*, and the *tornese* (the *mezzo-grano* of Naples and the *mezzo-bajocco* of Sicily). By another law of 1818, three gold coins were introduced; the *uncia nuova* or *oncetta* of 3 ducats, the *quintuplo* of 15 ducats, and the *decuplo* of 30 ducats. Before this law was enacted, the gold coin in common use was the *pezza* of 1783, containing 6 ducats, which was superseded by a decree of 1826, ordering the coinage of a new *uncia* of 6 ducats, but somewhat less in value.

Most of these coins had disappeared from circulation. The ducat especially may be said to have ceased to exist, the *scudo* of 1804, containing 12 carlini, having taken its place. The importance, however, of such a coin as the ducat in a decimal system has induced the Government and bankers frequently to retain it in their calculations.

Gold coins occurred only in small quantities. The current silver coins were the *piastre* or *scudo*, the *mezza-piastre*, the *tari*, and the *carlino*; and the copper coinage of 5, 3, 2, 1 *centesimi* pieces. Until the introduction of the metrical system under the present Government, all accounts were kept in ducats, carlini, and grani. The Roman *scudo*, and the Spanish dollar, called by the Neapolitans *colonnato*, are worth 12½ carlini or 125 grani; the gold Napoleon passes for, generally, from 450 to 460, according to the rate of exchange; the English sovereign is, at the ordinary exchange, worth 572½ grani. It will be convenient to reckon it in round numbers at 580 grani, and consider 4*d.* as the value of the carlino. Since Oct. 1, 1862, the copper coinage of the Bourbon government has ceased to circulate, being replaced by that on the Italian system.

	English at the Exchange of 360.	Sicilian Tari, Bajocchi, and Piccoli.	Roman Scudi, Paoli, Bajocchi, and Denari.	French Francs or Italian Lire.	Tuscan Florins and Cents.	Tuscan Lire, Soldi, and Denari.	Austrian Lire and Cents.
GOLD.							
Pezza, of 1783=6 ducati	s. d.						
Oncia " 1818=3 "	20 9	60 2 7	4 11 7 0	25 50	19 41	32 7 0	31 00
Oncia " 1826=6 "	10 4½	30 0 0	2 3 7 0	12 75	9 28	15 0 0	14 64
	20 9	60 0 0	4 7 4 0	25 50	18 57	30 0 0	29 28
SILVER.							
Piastre =12 carlini	4 1½	12 0 0	0 9 4 8	5 10	3 60	6 0 0	5 79
Ducato =10 "	3 5½	10 0 0	0 7 9 0	4 25	3 00	5 0 0	4 87
Mezza-Piastre =6 "	2 0½	5 0 0	0 3 9 5	2 65	1 50	2 10 0	2 43
Tari =2 "	0 8½	2 0 0	0 1 5 8	0 85	0 60	1 0 0	0 98
Carlino =10 grani	0 4½	1 0 0	0 0 7 9	0 42½	0 30	0 10 0	0 48
Mezzo-Carlino =5 "	0 2½	0 5 0	0 0 3 9	0 22	0 15	0 5 0	0 24
COPPER.							
In coins of 5 centimes.							
" " 3 "							
" " 2 "							
" " 1 "							

§ 3.—WEIGHTS AND MEASURES.

The metrical or decimal French standard is now the official one of the Italian kingdom; still, as the former units are often employed, the following are their relative value in English units.

The Neapolitan mile was longer than that of the other countries of Italy, being the *geographical mile* of 2025 yards of 60 to a degree, or nearly 1½ English mile. The post of 8 miles = 9½ English miles. The *canna*, of 8 palmi, 83½ inches. The *palm*, 10½ inches. The *leg*

moggia or land measure, 3 roods and 12 perches English. The *caraffa* or unit of liquid measure. The *barile* of 60 *caraffe*, $9\frac{1}{2}$ imperial gallons. The *bottle* of 12 *barile*, $117\frac{3}{4}$ imperial gallons. The *tomolo* or grain measure, $1\frac{1}{10}$ imperial bushel. The *trapeso*, or unit of weight, $13\frac{1}{10}$ Troy grains. The *rotolo*, $1\frac{8}{10}$ lb. avoirdupois. The *cantaio* or *cantajo*, of 100 *rotoli*, 196 lbs. The Neapolitan *ton* is of 1000 kilogrammes, or 2205 lbs. avoirdupois, or 35 lbs. less than the English.

§ 4.—ROADS.

The post-road from Rome to Naples, and those from Naples to Bovino, to Venafro, and to Eboli, were the only roads of any length in the kingdom practicable for carriages at the commencement of the present century. During the French occupation some efforts were made, for military purposes, to remedy this defect; but it is only since 1815 that most of the roads we shall describe have been constructed. Many other roads have been since opened, which greatly improve the internal communication of the kingdom, and connect most of the provincial towns of any importance with the capital.

All these roads are in good condition. In some the engineering is remarkable; and many of the viaducts, bridges, and substructions deservedly rank among the good works of their class in Italy. The roads are divided into *Consular*, *Provincial*, and *Communal*, and are under the direction of a general Board, called the *Direzione Generale de' Ponti e Strade*, a dependency of the Ministry of Public Works. There is a fourth class of a few secondary roads called *Cammini de' Siti Reali*, which lead to the royal residences in the neighbourhood of the capital.

With regard to postal arrangements, the roads are divided into *Cammini della Regia Posta*, and *Cammini Traversi*. The former are the high post-roads of Puglia, Calabria, Abruzzi, Rome by Terracina, and Campobasso; they are supplied with regular relays of post-horses, and the post-office couriers run along them. The *Cammini Traversi* are all the roads branching off from them, on which there are no relays; although the postmasters at the last stations will furnish horses to proceed by them, at an increased rate, but fixed by the government.

In many remote parts of the kingdom the only means of communication from town to town is by bridle-paths, a kind of drove-road, called *via naturale*, which has been made by going over the same track for ages, and is practicable for carts and for the light carriages of the country. But travelling over them is generally slow and rough.

§ 5.—RAILROADS.

Several lines are now open,—from Naples through Portici, Torre del Greco, Torre dell' Annunziata, Pompeii, Scafati, Angri, Pagani, Nocera, Cava, Vietri, Salerno, and Eboli (with a branch from Torre dell' Annun-

ziata to Castellammare), to be continued, passing by Potenza and Gioja to Taranto; from Naples to Capua, and from thence to San Germano and the Roman frontier, through Casalnuovo, Acerra, Cancello, Maddaloni, Caserta, and S. Maria di Capua, with a branch from Cancello to Nola, Sarno, and Sanseverino, with a cross line to S. Clemente to that of Salerno. From Naples to Caserta by Aversa, and thence by Maddaloni to Benevento, Monte Calvo, Ariano, and Foggia. These lines have trains running several times during the day, and at moderate fares.

1. The Portici and Salerno line was the first railway opened in Italy. It was constructed by a French company, and opened in 1839 to Portici, and to Vietri, about 28 miles from Naples, in 1860, passing through Salerno and Eboli: it will form the first part of the great line from Naples to Taranto and the Calabrias, and to the S.E. provinces of the kingdom.

2. The Caserta and Capua line. The line passes immediately in front of the royal palace of Caserta, and extends to the Papal frontier at Ceprano, passing near Teano and by San Germano, and connects Naples with Rome; it was opened in its entire extent in August, 1862.

Four other lines of railway are projected, some of which are in progress.

1. Between Isoletta, by Sora, the valleys of the Liris and Roveto, to the Lake of Fucino, and from there, by Avezzano, Tagliacozzo, and the valley of the Salto, to Rieti and Terni.

2. From Naples to Benevento, Monte Calvo, by Caserta, Solopaca, and the valley of the Calore, and by Ariano and Bovino to Foggia, joining the Great Adriatic line now open from Ancona to Lecce and Taranto. The portion between Ariano and Foggia is progressing very rapidly, and will be open for traffic at the end of 1868.

3. From Ancona along the Adriatic to Otranto, passing by San Benedetto, Pescara, Termoli, San Severo, Foggia, Barletta, Bari, Brindisi, and Lecce, to where it is now open; with branch lines from Bari to Taranto by Gioia, and from Lecce to Otranto, open to Zollino and Maglie.

4. From Taranto to Reggio, parallel to the coast-line, with branches to Cassano, Cosenza, and Catanzaro; this, with the rly. from Naples to Taranto, will form the great line of communication between Naples and the Calabrias, the only portion yet open between Reggio and Mileto.

5. From Rieti to Pescara on the Adriatic, by Aquila, Popoli, and Chieti.

6. From Naples to Campobasso and Termoli on the Adriatic, open as far as Solopaca, on the line to Foggia.

§ 6.—STEAMERS.

A very convenient method of visiting the remote districts of Calabria, Magna Græca, and along the coasts of the Adriatic, will be by the Government contract mail-steamers of the Peirano-Danovaro Company, which are large, clean, and well found in every respect, and call weekly at Paola, Pizzo, Reggio, Messina, Catania, Cotrone, Rossano, Taranto, Gallipoli, Corfu, Brindisi, Bari, the Tremiti islands, on their outward and return voyages; from all which places conveyances will be found to the larger towns of the interior.

§ 7.—POSTING.

The regulations as to posting are the same as in other parts of the Italian kingdom. Nearly all the post-lines of road have ceased to exist, the correspondence being kept up from the nearest railway stations. See *Handbook of N. Italy*.

§ 8.—VETTURINI.

The remarks which we have made on the subject of the Roman vetturini in the *Handbook for Central Italy* apply equally to those of Naples, with this exception, that the vetturini of the Neapolitan provinces have long had the reputation of being the worst in Italy. As, however, there are some roads unprovided with public conveyances, the traveller to a certain extent is dependent on the vetturino for his means of transit from one place to another, unless he can content himself with the common carriages of the country. In some of the remoter provinces, and especially in the mountain districts, he will find it difficult to procure any kind of carriage, and must then obtain horses, one of which, as the sumpter-horse, will carry two portmanteaus, and enable the *padrone*, who generally travels on foot, to get a lift occasionally. In many of the provincial towns there is a kind of open carriage with two horses, capable of travelling from 5 to 7 m. an hour. The price is from 4 to 5 piastres a day, allowing nothing for the back journey; for a light country cart with two horses, in which 6 m. an hour may be travelled, 3 piastres for the first day and 2 piastres for the second. For three horses for a long day's journey, two for the travellers and one for the baggage, the usual price is 4½ ducats a day.

§ 9.—INNS.

In addition to the information respecting inns given in our accounts of the different towns, we may here observe, as a general rule, that travellers should make their bargain with the landlords on their first arrival. All foreigners make it a rule to adopt this precaution, and for this reason they not only pay about a third less than English travellers, but escape the annoyances and delays of disputed bills. The principal hotels in the capital rank among the best, but also the most expensive. Within the last few years the landlords have lessened one source of cost, by the introduction of *tables-d'hôte*; but we are convinced that they will still further consult their own interests by adopting in every branch of their establishments, and especially in the charges for apartments, a scale of prices which will put an end to the reproach that the hotels in Naples are the most expensive in Italy. The third-rate inns of Naples have not the pretensions or the comforts to justify high prices; and for this reason they are usually frequented by foreigners, who are less dependent than Englishmen on comfortable quarters for the enjoyment of travelling. There is perhaps no city in Italy which offers in itself more inducements than Naples to prolong a residence; and we trust that the landlords of the respectable hotels will in future insure the lengthened sojourn of English travellers, adopting a fixed scale of charges consistent with the known expenses

of life at Naples. One great and still unremedied drawback of the hotels at Naples arises from most of those frequented by foreigners being situated near the outlet of pestilential sewers in the sea, the frequent source of serious maladies amongst our countrymen.

In the provinces even the larger towns are very inadequately provided. In some the inns are not inferior to those of the second class in the capital; in others they are scarcely worthy of the name. In the remote districts the *osterie* are as bad and comfortless as they were in the time of Montaigne, except that the wooden shutters have been replaced by glazed panels. The cookery in such places is on a par with the accommodation. The traveller in the mountain and inland districts who can make his own omelet, and instruct the padrona how to cook a dish of ham and eggs, will find these commodities in the highland villages, where even milk and butter are rarely to be met with. There are few buffets or refreshment-houses at the principal stations on the railways; those on the line from Florence to Naples, Foligno, Ceprano, Civita Vecchia, being equal to any in other parts of Europe.



HANDBOOK

FOR

TRAVELLERS IN SOUTHERN ITALY.

ROUTES.

Four principal lines of communication lead from Central Italy to Naples:—by Ceprano,—by Terracina,—by Rieti,—by Ancona. They all join before arriving at Capua.

I. The first, now traversed in its entire length by railway, leaves Rome by the Porta Maggiore, and, passing by Albano, Velletri, Valmontone, Frosinone, Ceprano, and San Germano, falls into the next before reaching Capua. It follows the direction of the ancient *Via Latina*, passing through a beautiful country: the rly. affords an opportunity of visiting the celebrated Benedictine monastery of Monte Casino, and it runs so near the Pelasgic remains at Segni, Ferentino, Alatri, and Arpino, and the falls of the Liris at Isola, that the traveller can easily visit them from it. This route combines the picturesque sites of Frascati, Albano, and Velletri, and forms the most frequented line of communication between Rome and Southern Italy.

II. The second leaves Rome by the Gate of S. Giovanni, and, passing through Albano, Velletri, Terracina, [*S. Italy.*]

and Mola di Gaeta, reaches Capua, 129 m. from Rome. It follows in a great part of its course the ancient *Via Appia*, and presents perhaps more objects of classical and historical interest than any of the others. As, with the exception of the pass of Itri, there are no mountains on this route, it was the most eligible for invalids, especially in winter, before the opening of the railway. It is, however, objectionable in the autumn, as it traverses the Pontine Marshes; and care should be taken at all seasons by travellers in delicate health to avoid crossing them in the night; but since the opening of the rly. it has been abandoned by travellers.

III. The third proceeds through Rieti, and by Civita Ducale, Antrodocco, Aquila, Popoli, Sulmona, Castel di Sangro, Isernia, and Venafro, falling into the first at Caianiello, where it joins the line of railway between Rome and Naples. This route, which follows the *Via Salaria* as far as Antrodocco, may be convenient for travellers who come from Florence by Perugia, and, after visiting the falls of Terni, wish to avoid Rome. The road is in excellent

condition, has relays of post-horses the whole way from AnTRODocco to Caianiello, and passes through a country often presenting scenery of an alpine character. But the inns on it are very bad, and the traveller must be prepared to undergo a great deal of discomfort in this respect.

IV. The fourth starts from Ancona, and, following the coast of the Adriatic as far as Pescara by rly., strikes inland to Popoli, where it joins the third. It is convenient for persons who come from the Romagna or the Marches, or who have reached Ancona by steamer from the Ionian Islands or Trieste. From Pescara, the road is in good condition and can be posted the whole way; but the inns on it are very indifferent—indeed the traveller had better provide himself with eatables at Ancona.

V. A fifth route will be entirely performed by rly.; commencing from Ancona, passing by Pescara and Foggia, and, after traversing the Apennines, from Foggia to Benevento and Naples. This will be the most convenient and expeditious line of route between the northern and southern provinces of the kingdom, as it will lie entirely in Italian territory; it is now completed in its entire extent, except for about m. from Savignano to Monte Calvo.

VI. There is a sixth route from Rome to Naples, which is scarcely followed but by some artist or stray tourist disposed to undergo privations and discomforts for the sake of the fine scenery which it offers; especially as a portion of it can only be travelled on horseback. It leaves Rome by the Porta di S. Lorenzo, follows the *Via Tiburtina* to Tivoli, and afterwards the *Via Valeria* to Tagliacozzo, and by Avezzano, Civitella di Roveto, Sora, and Isola, it joins at the Roccasecca Stat. the rly. on the second route, passing through very wild and picturesque scenery. It will afford an opportunity of visiting the Lake Fucino, the Claudian Aqueduct, and the great engineering works now in progress to drain the lake, the source of the Liris, and its falls at Isola; but there are scarcely any inns on it, and those very indifferent and dirty; it is also very insecure for travellers.

We must, however, repeat that the traveller who attempts to follow any of the last three routes, and especially the sixth, must be prepared to submit to discomfort, and expect few of the conveniences to which he has been accustomed on the great high roads. It would be advisable that before starting he should procure letters of introduction to some of the resident proprietors.

ROUTE 140.

RAILWAY FROM ROME TO NAPLES, BY VELLETRI, WITH EXCURSIONS TO CORI AND NORBA; VALMONTONE, SEGNI, ANAGNI, FERENTINO, AND FROSINONE, WITH EXCURSIONS TO LATRI, VEROLI, AND COLLEPARDO;

CECCANO, CEPRANO, ISOLETTA, SAN GERMANO, WITH EXCURSIONS TO MONTE CASINO, PONTECORVO, AND AQUINO; TEANO, CAPUA, AND CASERTA.

Rome to	Kil.	Miles.
Ciampino	14	9
Marino	18	11
La Cecchina (for Albano and Lariceia)	29	17
Civita Lavinia (for Genzano)	33	20

Rome to	Kil.	Miles.
Velletri	42	26
Valmontone	57	35
Segni	65	40
Capannaccio (for Anagni)	71	44
Sgurgola	79	49
Ferentino	89	55
Frosinone	97	60
Ceccano	103	64
Pofi	112	69
Ceprano	122	76
Isoletta	124	78
Roccasecca	132	82
Aquino	137	85
San Germano	150	93
Rocca d' Evandro	160	99
Mignano	167	104
Presenzano	174	108
Calanietto di Valrano	182	113
Riardo	188	116
Teano	194	120
Sparanise	201	125
Pignataro	207	128
Capua	217	134
Santa Maria	222	138
Caserta	228	141
Maddaloni	234	146
Cancello	240	149
Acerra	247	153
Casalnuovo	250	155
Naples	262	162

262 kil. = 162½ Eng. miles.

This is now the great highway between Rome and Naples. The through train for Naples leaves Rome at 10.20 A.M., performing the journey in about 8½ hrs. There are two additional trains as far as Ceprano only, stopping at all the stations in the Pontifical territory; 2 from Isoletta to Naples; and 6 from Capua.

By this route, which traverses one of the most interesting regions of Italy, the traveller will be able to visit many of the most classical sites of Latium, of the country of the Volsci and Hernici, and of the Campania. During a great portion of its course, the rly. follows the line of the ancient Via Latina* to the junction of the latter with the Via

* The VIA LATINA commenced at Rome from the *Porta Capena* of the Servian wall, and from the *Porta Latina* of the Aurelian, and fell into the *Via Appia* at Capua. The Stations on it were:—

Ad Decimum, M.P., x.	near Ciampino.
Roboraria, vi.	la Molar.
Ad Pietas, xvii.	near Lugnano (?).
Comptum, Anagnini-	below Anagni.
num, xv.	
Ferentinum, viii.	Ferentino.
Frosino, vii.	Frosinone.

Appia, at Capua. From the different stations on the line, and where conveyances can generally be obtained, Cori, Norba, Segni, Anagni, Veroli, Alatri, Collepardo, the extinct volcano of Pofi, Piperno, Sonino, and even Terracina, within the Papal territory, can be reached; as well as the interesting towns of Sora, Arpino, Atina, Aquino, Pontecorvo, the Benedictine monastery of Casino, and the Volcanic

Fregellanum, *Grotta d' Opi*, or *Ceprano?*

Aquino, vii. *Aquino.*
Casinum, vii. *S. Germano.*
Ad Flexum, vii., from *near S. Pietro in*
which a branch of 9 *Fine.*
miles to *Venafrum*,
Venafrum.

Teanum, xvii. *Teano.*

From Teanum a branch line of the Via Latina was carried to Beneventum, passing by
Alifia, xvii. *Alife.*
Telesum, xxv. *Teles.*
Beneventum, xviii. *Benevento.*

And another to Naples, by
Cales, vi. *Calvi.*
Casilinum, vii. *Modern Capua.*
Capua, iii. *Sta. Maria.*

From Capua the Via Appia was continued to Beneventum by
Calatia, v. *Le Galasse, between*
Caserta and Mad-
daloni.

Ad Novas, vi. *near Arpaia.*
Caudium, ix. *Montesarchio.*
Beneventum, xi. *Benevento.*

From Beneventum there were 2 roads: one by Venosa to Tarentum, the other by the valley of the Calor, Æca, and Canusium to Brundisium—the most important, that described in Horace's journey to the latter place, passing by

Equus Tuticus, xxi. *near S. Eleuterio.*
Æca, *near Troja.*
Erdonia, xxiii. *Ortona.*
Canusium, xxvi. *Canosa.*
Rubi, xxiii. *Ruvo.*
Bituntum, xi. *Bitonto.*
Barium, xi. *Bari.*
Turres, xxi. *near Mola.*
Egnatia, xvi. *Gnasia.*
Spelunca, xx.

Brundisium, xviii. *Brindisi.*
Lupiae, xxv. *Lece.*
Hydruntum, xxv. *Otranto.*

The 2nd road from Beneventum to Tarentum passed by

Æsculanum or Scalanum, xv. *Le Grotte, near*
Sub Romula, xxi. *Mirabella.*
Pons Aulidi, xxii. *near Bisaccia.*
Ponte di Santa Ve-
nera.

Venusia, xviii. *Venosa.*
Silvium, xx. *Garagnone.*
Blera, xiii. *Gravina.*
Sub Lupatia, xiv. *Castellana.*
Canales, xiii. *Taranto.*
Tarentum, xx.

district of Rocca Monfina. There are few countries which offer such an interest or which can be now more easily visited. We would, however, advise the tourist, before leaving Rome, to send on his heavy luggage to Naples, as it will save him trouble and anxiety, the deposit of it at the smaller stations on the railway being attended with inconvenience.

Before starting, it will be necessary for English and Americans to have their passports viséd by the Roman police authorities, the charge being 5 francs.

The railway, on quitting the central station at the Piazza dei Termini, immediately passes on the l. a very remarkable fragment of the Servian Wall, composed of huge blocks of Alban peperino (see *Handbook of Rome*, p. 83), running parallel to the city walls from the Porta San Lorenzo, and on the rt. the Church of St. Bibiana, and the so-called Temple of Minerva Medica, and soon after cuts through the City Wall, not far from the Porta Maggiore and the tomb of the Baker Eurysaces; from here it runs for some distance along the line of the modern aqueduct of the Acqua Felice and the arches of the Claudian and Anio Novus.

On a fine morning, the view of the Sabine Apennines from Soracte to Palestrina, and of the Alban Hills before us, with the Via Appia marked by its line of ruined sepulchres on the rt., and the verdant Campagna, is particularly grand and beautiful. The railway runs parallel nearly to the Appian as far as the first station out of Rome; the ruins passed on the l. are those of Roma Vecchia (see *Handbook of Rome*).

14 kil. *Ciampino* Stat. Here the branch line to Frascati strikes off to the l.; $2\frac{1}{2}$ m. farther is

4 kil. *Marino* Stat. The town of Marino is $1\frac{1}{2}$ m. distant, on the declivity of the hills; beyond this station is the so-called Solfatara on the rt., of the existence of which the traveller will be made aware by the fetid emanations of sulphuretted hydrogen gas; from

here the line assumes a more southerly direction, crossing the high road and the line of the Via Appia, near the Osteria of Le Frattochie, at the foot of the ascent to Albano, and gradually approaching the hills, runs through vineyards and olive-grounds along their declivity, cutting through numerous currents of lava descending towards the plain from the extinct volcanoes of the Alban range. Passing along, there are lovely peeps of Castel Gandolfo, Albano, Laticcia with its viaduct, and the Monte Cavo towering above; about 6 kil. the small stream issuing from the Emissarium, which flows from the Lake of Albano, is crossed. Soon after we reach

11 kil. *La Cecchina* Stat. From here Albano is about 3, and Laticcia $2\frac{1}{2}$ m. distant. There is an omnibus to the former on the arrival of the trains; by a cross road up the Val Laticcia the pedestrian can reach the latter. A good road of 18 m. to Porto d'Anzio, for which a diligence starts every day in summer, in correspondence with the early train from Rome. Beyond La Cecchina, which is on the Alban Peperino beds, the line passes through some deep cuttings, crossing the stream descending from the Emissarium of the Lake of Nemi, leaving the tower of Monte Giovi, the site of Corioli, on the l., beyond which is seen Genzano. On this part of the line the geologist will observe the superposition of the last dejections of the Alban volcanoes, which have furnished the Peperino, so much used as building-stone, reposing on the red tuffa, similar to that of the Tarpeian rock.

4 kil. *Civita Lavinia* Stat., at the base of the hill on which that classical village (Lanuvium), with its picturesque mediæval tower, stands. (See *Handbook of Rome*). The rly. cuts through here a current of lava. Between Civita Lavinia and Velletri the line crosses numerous ravines descending from the hills on the l., and passes through a country richly cultivated in vines, which furnishes some of the best wine known under the name of Genzano;

there is a road from the Civita Lavinia stat. to Genzano, the nearest on the rly. to that pretty town.

9 kil. *Velletri Stat.*, before reaching which the rly. crosses the ravine by a handsome iron viaduct. The station is close to the town, at the S. base of the hill on which the town stands.

9 kil. *VELLETRI Stat.* (*Inns: La Locanda del Gallo*, near la Porta Romana, the best; *La Posta*, dirty), the see of a bishopric conjointly with Ostia, always held by the Cardinal Dean of the Sacred College. Nearly one-fifth of the population of the province, extending from Genzano to the Neapolitan frontier, is within the walls of Velletri. (12,000 Inhab.) The city is picturesquely situated on an eminence upon the lower slopes of the Monte Artemisio, which forms the N. boundary of the Pontine Marshes. It occupies the site of the Volscian city of *Velitræ*, whose hostilities with Rome date from the reign of Ancus Martius. It was surrounded with a foss and vallum by Coriolanus, and was so frequently in collision with the Romans that they at length, after the close of the great Latin war in B.C. 338, destroyed its walls and transported its local senators to Rome, where they are said to have become the ancestors of the distinct *caste* called the Trasteverini. The family of Augustus came originally from Velitræ, and Suetonius states that the house in which that emperor was born was in his time still shown. In the sixth century Velletri was occupied by Belisarius, and it subsequently suffered from the Lombard invasion which ruined so many towns on the Applan. In 1744 the hills on the N. of the town were the scene of the battle in which Charles III. of Naples gained a victory over the Austrian army under Prince Lobkowitz, which secured for the time the kingdom of the Two Sicilies to the Spanish branch of the house of Bourbon.

Velletri has little to detain the traveller. Its mediæval walls and towers are falling into ruin. The lofty bell-tower of *Santa Maria in Trivio*, in the principal square, erected, according to

the inscription upon it, in 1353, is supposed to have been an offering for the deliverance of the city from the plague which desolated it in 1348, during its siege by Nicola Caetani, Lord of Fondi. This tower is in the same style as many of those in Rome of the 14th cent., and consists of a basement story, with 4 others separated by projecting cornices, surmounted by an 8-sided pyramidal spire. From this piazza to the cathedral the street traverses nearly the whole city. The *Palazzo Lancellotti*, built by Martino Longhi, is celebrated for its staircase, its fine terraces and loggie, from which the view over the subjacent plain and the Volscian Mountains, embracing Cori, Rocca Massima, Cisterna, Sermoneta, Terracina, and Montefortino, is very beautiful. In the *Palazzo Pubblico* is preserved an inscription called the *Lapide di Lolcirio*, referring to an ancient amphitheatre in the time of Valens and Valentinian. On the Palazzo del Comune opposite, is a large bas-relief to commemorate the return of Pius IX. from Gaeta in 1849.

The cathedral, near the gate leading to the rly. stat., dedicated to St. Clement, rebuilt in 1660, has a picture of the Coronation of the Virgin, and some legends of saints, by *Giovanni Balducci*. The columns of the subterranean chapel evidently belonged to ancient buildings. The paintings which covered the walls, many of which were attributed to the school of Perugino, have mostly perished. In the sacristy is a *lavamano*, or basin for ablution, presented by Cardinal della Rovere, afterwards Julius II., when bishop of Ostia and Velletri. Another eminent bishop of this diocese was Latino Orsini, better known as the Cardinal *Latinus*, one of the most learned prelates of the 13th cent., who is believed by some writers to have been the author of the beautiful hymn "*Dies iræ, Dies illa.*"

The ch. of *Santa Maria dell' Orto* has a picture by *Gio Battista Rositi*, representing the Virgin and Child in a temple, sustained by angels in Roman costume! It is praised by Lanzi for its colouring.

Velletri is badly built, and its streets are narrow and inconvenient. The hill on which it stands is volcanic, several eruptions of lava being seen in the numerous quarries in its outskirts which supply the building and paving-stone for the town.

The women are generally handsome, and their graceful costume on feast-days adds much to the dignity of their persons. The neighbourhood of the city, as of all the hilly region from Genzano, is celebrated for its wines.

EXCURSION TO CORI AND NORMA.

[No traveller who takes an interest in the antiquities of Italy will grudge the time necessary to make an excursion to CORI and NORMA, the ancient Cora and Norba, which contain some very important ruins. Light vehicles for the excursion can be procured at Velletri. Cori is 12 m. from Velletri, by a good road. It has a small *Locanda*, where travellers will find tolerable fare. About midway from Velletri the road passes a small lake called *Lago di Giulianello*, and a little farther on the village of the same name. 3 m. before reaching Cori the road runs at the foot of the peak of *Rocca Massima*, on the summit of which is perched one of the most inaccessible villages in Italy. It is supposed to occupy the site of the ancient *Artena*. The approach to Cori is through olive plantations, and commands a magnificent view over the lower portion of the territory of the Volsci. On the l. are the church and convent of *S. Francesco*, with a road used as the public promenade. Cori is situated on a bold hill, presenting from the plain the appearance of a pyramid crowned by the ruins of its ancient temples. Two torrents, flowing through the deep ravines which bound the hill on the E. and W., unite below its W. angle under the name of the *Fosso de' Picchioni*, and fall into the *Teppia*, which empties itself into the Pontine Marshes. The town is separated by an olive-grove into two parts; the upper, which was the site of the an-

cient Acropolis, is called *Cori a monte*, the lower *Cori a valle*. Cori occupies the site and preserves the name of one of the most ancient cities in Italy. Virgil and Diodorus mention it as a colony from Alba Longa; whilst Pliny states that it was founded by Dardanus, which would make it one of the oldest Greek settlements in Italy. It was one of the 30 cities which formed the Latin League in B.C. 493. The walls exhibit constructions of four different periods; 1st, the irregular rough masses of stone put together in the ordinary Polygonal style, with smaller stones, apparently from the neighbouring torrents, filling up the interstices of the larger blocks; 2nd, polygonal masses of Pelasgic workmanship; 3rd, similar polygonal walls, the stones of which are more carefully cut, and adapted with greater precision, marking the best period of this style of construction; 4th, smaller stones covering the older work, and resembling the style of the time of Sylla. The hill appears to have had three circuits of walls; the 1st, exhibiting the most ancient style of masonry, is seen at the lower part; the 2nd, near the ch. of Sant' Oliva, and by the side of the road to the citadel; the 3rd, surrounding the citadel, and exhibiting the workmanship of the second period. The ruins of these three circuits might lead to the conclusions—that the most ancient city was situated on the lower flanks of the hill between the Piazza Tassoni and the Porta Ninfesina; that the acropolis was built by the Alban colony of Latinus Silvius; that the Romans enlarged the fortifications of the citadel in the 4th cent. of Rome; and that the city was restored and the temples added in the time of Sylla. Ascending to the citadel, the first object is the ruin called, but without any authority, the *Temple of Hercules*. A portion of the building now serves as a vestibule to the ch. of S. Pietro, which contains an ancient square marble altar, supporting the baptismal font, with rams' heads and mutilated gorgons. Beyond the adjoining garden is the tetrastyle portico of a temple

of the Doric order; the columns, of travertine, retain traces of stucco; the doorway is narrower at the top than at the bottom, and over it the inscription—*M MANLIUS M F L TURPILIUS L F DUUMVIR DE SENATUS SENTENTIA AEDEM FACIENDAM COERAVERTUNT EISDEMQUE PROBAVERE*—records its construction by the Duumvirs of the town. The columns are very graceful and carefully worked, and the style of the building bears a resemblance to that of the Sibyl at Tivoli. Nibby thinks that the altar in the ch. and the figure of Minerva at the foot of the steps leading to the Palace of the Senator on the Capitol at Rome, which was found among these ruins, show that the temple was dedicated to Minerva, and not to Hercules, as is commonly supposed. In the descent from the citadel to the lower town masses of the ancient wall are seen on each side, and fragments of capitals and columns built into the walls of private houses. The *Ch. of Sant' Oliva* has evidently been erected upon ancient foundations, supposed, on the authority of an inscription, to be those of a temple to Esculapius and Hygeia. In the *Strada S. Salvatore* is a house built between two columns of the portico of the *Temple of Castor and Pollux*. The piazza below is supposed to cover the steps leading to the temple. The two columns of the portico resemble in material those of the upper temple, but they are of the Corinthian order, of beautiful workmanship, and of far superior style and execution. The inscription, though mutilated, is sufficient to show the most important facts: . . . *M CASTORI POLLUCI DEC S FAC* . . . *M CALVIVS M F P N*. In the *Via delle Colonnette* are fragments of tessellated pavement and Doric columns, and an inscription relating to the ancient cisterns for supplying the city with water. The *Piazza Montagna* also contains some broken columns and inscriptions. Below the *Via delle Colonnette* is the *Pizzotonico*, marking the position of an ancient *Piscina*; the walls, apparently Roman, are of great extent. On the W. side is a fine specimen of the more ancient walls, formed of huge

blocks of limestone. In the *Casa Vettori* are two Doric columns the remains of some ancient temple.

The modern town has 4000 Inhab. A great portion of its walls were erected in the early part of the 15th cent. by Ladislaus King of Naples. It is well built and clean, and so high above the marshes as to be beyond the reach of malaria.

Beyond the *Porta Ninfesina*, on the road to Norba, where another mass of the polygonal walls is well preserved, is an ancient bridge of a single arch, called *Ponte della Catena*, spanning the deep ravine, 75 ft. below the parapet. It is built of enormous square masses of tufa, and is one of the most remarkable monuments of its kind.

There is a bridge-path of 4½ hours from Cori to Segni, crossing the N. shoulder of the Volscian range. It passes near the town of *Rocca Massima*.

Another bridge-road of 5 m. leads from Cori to Norma, near the site of the ancient NORBA, also one of the 30 cities of the Latin League. In B.C. 492 it became a Roman colony, founded to check the inroads of the Volscians. During the civil wars it was betrayed to Lepidus, the general of Sylla; but the garrison put the inhab. to the sword, and set fire to the town, which was never rebuilt. The ruins are upon the highest point of a rocky ridge, N. of the modern village, and may be described from the high road between Cisterna and Torre Tre Ponti. The walls are estimated to be 7000 ft. in circuit, and the blocks as varying from 3 to 10 ft. in length. They exhibit fine examples of polygonal masonry. Four gates may still be traced, of one of which there are considerable remains. Within the walls is a large quadrilateral enclosure of polygonal masonry, containing channels for the conveyance of water. Wells and reservoirs are found near it, with remains of a temple. The Acropolis, in the centre of the town, appears to have been surrounded by a triple wall. Subterranean watercourses, and passages leading to sallyports, have been found under its site. Below the modern village are the ruins of Ninfa, a town of the middle ages, with a dia-

mantled castle and monastery, recently restored by the Caetani family. The small lake near it is mentioned by Pliny for its floating islands. The little river *Nymphæus*, which had its origin in the lake, gave the name to the modern town. A road from here falls into the post-road at the 40th m. from Rome, halfway between Cisterna and Torre Tre Ponti. The best road from Cori to Norma will be to follow that from Cori to Sermoneta as far as the mill or *Molo di Ninfa*, and from there to ascend to the modern and ancient villages. The walls and gates are well represented in Anderson's photographs.]

Returning to Velletri the rly. runs along the base of the Monte Artemisio, through oak woods, and then across the irregular country that intervenes between the Alban Hills, and the Volscian Mountains on the rt., upon which the towns of Cori and Rocca Massima form very picturesque objects, passing on rt. the small lake and town of Giulianello, and afterwards through a forest of oaks. In clear weather, the views over the Pontine marshes as far as the Circæan promontory, which from here appears as an island, the promontory of Anxur (Terracina), and the Ponza Islands, are very fine.

15 kil. *Valmontone* and *Montefortino* Stat., which is 2 miles from the town on the l., but is not seen from the line, and about the same distance from Monte Fortino on the rt. (2500 Inhab.; *Inn*: Loc. del Principe Doria, outside the town, a tolerable Italian osteria; a carriage from the stat. for Pagliano and Genazzano, and light vehicles for Palestrina, 8 m. distant). Valmontone (the ancient *Tolerium*?) stands on a hill (1106 ft. above the sea) of volcanic tufa, surmounted by an old baronial mansion, and surrounded by the ruins of walls with quadrangular towers of the middle ages. Several antiquities may still be traced, among which are the remains of its ancient walls, composed of square masses of tufa, a sarcophagus of the time of Septimius Severus with bas-reliefs, now used as a cistern, and numerous sepulchral excavations in the rocks in the

neighbourhood. Valmontone was a fief of the Conti family, who received it from Innocent III. On the extinction of their line, it passed to the Sforzas, the Barberinis, and last of all to the Pamfilis. Its vast palace, built by a Prince Pamfili in 1662, commands a beautiful view. After a long period of neglect, it has been restored and re-occupied by Prince Doria Pamfili, to whose eldest son it gives the title of Prince of Valmontone. The church, built in the 17th cent. by the Pamfilis, from the designs of Matteo de' Rossi, contains some pictures by Ciro Ferri, Brandi, and other artists of the 17th cent. On the hills above the town, are the little ch. of the Madonna delle Grazie, of the 11th, and the convent of St. Angelo, dating from the 13th cent.

The pedestrian or the artist would do well to visit from here several interesting places lying off the road, as Palestrina, Cave, Genazzano, Olevano, Paliano, and others whose picturesque beauty and associations with the history of the middle ages would amply repay the additional time devoted to such an excursion. They will be found described in the *Handbook of Rome*, under the head of Excursions.

Monte Fortino, 4 m. S. of Valmontone, and 2 m. on rt. of the rly. stat., a picturesquely situated town of 2500 Inhab., on one of the northern spurs of the Volscian Mountains, is supposed to stand on the site of *Ecetra*, a most ancient town of the Volscians, the only ruins of which that are now to be seen are some rude and massive polygonal walls at a place called *La Civita* and *Il Piano della Nebbia*, about a mile S.W. of the village. They consist of blocks of limestone with smaller stones filling up the interstices as at Cora and Norba, and probably formed part of the defences of the citadel of this Volscian stronghold.

The rly. on leaving the Valmontone stat. follows the Majorana stream to where it joins the Sacco. At the 31st ancient m. from Rome the *Sacco* is crossed by the carriage-road, near where stood the *Mutatio Ad Bivium* on the Via Latina.

2 m. farther, passing on the l. the ruined Castle of *Piombinara*, with a high square tower (*Piombinara* stands probably on the site of *Sacripotus*, celebrated for a defeat of *Marius* by *Sylla*), we arrive at

8 kil. *Segni* Stat. A carriage may be procured here for *Segni* or *Anagni*, 6 m. on l., but it will be better to write beforehand either to the innkeepers at these places, or to the station-master at the rly. stat. The town of *Segni*, the ancient *Signia* (there is a tolerable country inn kept by *Gaetanini*), is $3\frac{1}{2}$ m. distant from the station, and is reached by a road constantly ascending. *Signia* is a place of very remote antiquity, having been colonized by *Tarquinius Priscus*, as a check on the *Volsci* and *Hernici*. The modern town, although the seat of a bishop, is a poor place, containing 3500 Inhab.; it stands out as a great spur from the *Volscian* Mountains, and presents a very striking appearance, occupying the declivity of a hill, its highest point being 2193 ft. above the sea. The whole summit was enclosed within walls, extensive remains of which, in the most massive polygonal style, may be traced through the greater part of their circuit. The modern town occupies the lower part of this summit. Ascending through its streets, just above the last houses stands the ch. of *St. Peter*, occupying the site of an ancient temple, the cella of which is included in the modern edifice. The walls are built in regular courses of rectangular blocks of tufa, but rest on a basement of two stages of polygonal blocks of limestone. Adjoining the ch. is a well-preserved circular reservoir for water, evidently of the Roman period. A path leads from the church of *S. Pietro*, along the brow of the hill, to an ancient gate, known by the name of *Porta Saracinesca*, a very remarkable specimen of the polygonal style, generally known as *Cyclopean*. The two sides consist of huge blocks converging upwardly, over which the roof or architrave is formed of three very large stones stretching across. Issuing from this gate, and turning to the right, the walls may be

traced all round the brow of the hill, and for the most part preserved to a considerable height. There is also a second or advanced line of wall, and in a similar style, lower down, and in front of the principal circuit, throughout a considerable part of its extent. Somewhat below the ch. is another gate in the line of walls, and three others in other parts of the circuit; one, the *Porta in Lucino*, is not inferior to the *Porta Saracinesca* in the massive style of its construction, but it is seen to less advantage, being choked up with earth and rubbish. The entire circuit of the walls of *Signia* is about the same as of those at *Norba*.

The view over the valley of the *Sacco* from *Segni* is very fine.

There is a carriage-road from *Segni* to *Anagni* which crosses the *Sacco* and the rly. There is also a rough riding or bridle-path, from *Segni* across the mountains to *Cori*, so as to avoid the long circuit by *Monte Fortino* and *Giulianello*; it will take about $4\frac{1}{2}$ hours, and commands magnificent views, winding round the N. shoulder of the *Volscian* Mountains at a high level, and passing near the picturesque little town of *Rocca Massima*, probably on the site of *Artena*. The descent from the brow of the ridge to *Cori* is long and steep, but the view over the *Pontine Marshes*, from *Velletri* to the *Circean Promontory*, the *Alban Hills*, and ancient *Latium*, is very fine. There is another path, more direct, over the ridge, instead of round the shoulder of the mountain, between *Segni* and *Cori*, but scarcely passable, except on foot.

From the *Segni* Stat. the rly. continues parallel to the *Sacco*, passing several mediæval towers, and the village of *Garignano* on the rt., for about 4 m. until reaching the

6 kil. *Anagni* Stat., the nearest point on the rly. to *Anagni* ($4\frac{1}{2}$ m.); a new road constantly ascending to the town. A public conveyance on the arrival of the early morning train from *Rome*, and in the afternoon, about $5\frac{1}{2}$, on the arrival of those from *Rome* and

Ceprano, distance about 7 m., journey $1\frac{1}{2}$ hr.

At the base of the hill on which Anagni stands, is the *Osteria di Fontana*, which occupies probably the site of the *Compitum Anagninum*, a station or *mutatio* on the Via Latina. Near this are some modern waterworks for the supply of the town. From here the modern road ascends, passing by the chapel of Santa Maria delle Grazie, to

Anagni (6000 Inhab.), the ancient *Anagnia*, the capital of the *Hernici*, described by Cicero in his defence of Milo as a *municipium ornatissimum*; and by Virgil as a wealthy city:—

quos, dives Anagnia, pascis.
ÆN. VII. 684.

In the middle ages it was the favourite residence of several popes and anti-popes, and the seat of the conclave which, after receiving the furious letter of Frederick II. calling the cardinals the sons of Belial, elected Innocent IV. It was the birthplace of Stephen VII., Innocent III., Gregory IX., Alexander IV., and Boniface VIII. The latter, after his quarrel with the Colonnas, against whom he had launched the most violent anathemas, was involved in that memorable quarrel with Philip le Bel in which the French clergy obtained their peculiar privileges. Philip was little calculated to submit to the pretensions of the Church, and Guillaume de Nogaret, who had demanded that Boniface should be arraigned for simony and heresy, collected a band of mercenaries, and allied himself with the forces of the Colonnas. The gate of Anagni was opened to them by treachery; the French and their allies entered the city Sept. 7, 1303, crying, *Vive le roi de France, et meure Boniface!* At the first alarm the pope had put on his robes, and was sitting in his pontifical chair when the conspirators entered; his age and venerable appearance awed the boldest of their party, and no one ventured to lay hand upon his person. After three days the people recovered from their first surprise, drove out the French, and set the Pope at liberty. Boniface, hastening to Rome, put himself under the protection of the

Orsinis, the hereditary enemies of the Colonnas, but was soon after found dead in his bed. Anagni has been a bishop's see since 487.

The present cathedral was commenced in 1074 on the site of an older ch.; and though it has been greatly altered in modern times, retains much that is interesting. The floor of the choir is a fine specimen of that class of mosaic called *Opus Alexandrinum*, and was executed in 1226 by Giov. Cosimati, the author of so many similar works at Rome, and by his sons Giacomo and Luca, the whole at the expense of Bishop Alberto and the Canon Orlando Conti, afterwards Pope Alexander IV. There is also here a fine paschal candelabrum in white marble inlaid with mosaics, bearing the name of Vasaletto, an otherwise unknown artist. The chapel on the rt. of the high altar was erected by a nephew of Boniface VIII., and contains the sepulchral monument of two bishops of the Caetani family, in white marble, inlaid with mosaics, and surmounted by a Gothic canopy—it most probably was by one of the Cosimatis also. Among the other members of the same great baronial house is that of a certain Peter, “qui nutrit D. Bonifacium, Pap. viii.” But the most interesting part of the existing cathedral is the subterranean chapel dedicated to St. Magnus which, is covered with paintings of the 13th cent., relating to the life of the patron saint. From an inscription we learn that his remains were removed here in 1231, the chapel having been constructed for their reception, and the frescoes executed by order of a certain Peter, whose monument we have seen in the Caetani chapel. The style of these paintings bears a close resemblance to those at Rome, and to the mosaics of the same period.

On the outside of the ch., high up near the roof, is a sitting statue of a Pope on a throne under a Gothic canopy, which has in front the Caetani shield in mosaic. It probably represents Boniface VIII., who was buried in St. Peter's, and whose monument, or what remains of it, with his recum-

bent statue by Mino da Fiesole, is now in the subterranean ch. of the Vatican Basilica.

There is a tidy country inn (Albergo d'Italia), kept by Ginei, at Anagni, in the upper part of the town (beds clean; tolerable fare: May, 1866). There is another, kept by Pampanello, which, although of unpromising appearance outwardly, has clean bedrooms. Opposite to it is a large mediæval building on arches, the Municipio or Town Hall.

There are some ruins of the ancient city, among which are massive walls of travertine with their *phalli*, reservoirs of baths, Roman inscriptions, &c. &c.

On leaving the stat. of Anagni the rly. follows the l. bank of the river as far as

8 kil. *Scurgola* Stat. This is about 5 m. from Anagni, but the road is different. The village of Scurgola, with a ruined mediæval castle, is about $\frac{1}{2}$ m. on rt., placed on one of the spurs of the Volscian range. It must have been in former days a place of some importance, as commanding the road and the course of the Sacco.

On leaving Scurgola Stat., the rly. runs close to the base of the Volscian mountains on rt., through deep cuttings in the limestone rock that here forms a low range across the valley of the Sacco, separating the volcanic deposits of the Roman Campagna from the tertiary basin, that extends from the plain of Ferentino to that of San Germano. Farther on the town of *Morolo* is seen on the rt.; after passing through a deep ravine, in some places barely wide enough to allow the passage of the river Sacco, we enter the plain below Ferentino, the richest part of the valley of the Tolerò.

10 kil. *Ferentino* (Stat. in the valley, $2\frac{1}{2}$ m. from the town on l., which is situated on a hill 1360 ft. above the sea; carriages in correspondence with the rly. trains; Pop. 8000; the *Hôtel des Étrangers*, tolerable), on a hill, the ancient *Ferentinum*, a city of the Volscians, which afterwards came into the possession of the Hernici. In the year 1223 a meeting was held here

between Honorius III., the Emperor Frederic II., and Jean de Brienne, titular King of Jerusalem, at which the marriage of Frederic with Iolanda, the only daughter of Jean, was arranged. Considerable remains of its massive Cyclopean walls, built of the limestone of the hill, still exist, with four gateways, in a more regular style of masonry than that seen in many of the other Pelasgic cities. The walls may be traced completely round the hill; some of their blocks are polygonal, others rectangular. The view from the summit is very fine. The bishop's palace, built upon ancient foundations of a massive character, contains several inscriptions recording restorations made by the Consuls Lollius and Hirtius. The Cathedral is paved with ancient marbles and mosaics. In the little ch. of S. Giovanni Evangelista is a stone, now used as a baptismal font, bearing a dedicatory inscription from the people of *Ferentinum* to Cornelia Salonina, the wife of the "unconquered" Gallienus. The Porta del Borgo has two inscriptions, one in honour of Julia Augusta, the other of Marcus Aurelius Antoninus. Near the gate of S. Maria Maggiore is an inscription with pilasters and pediment hewn in the rock, recording the munificence of Quinctilius Priscus to *Ferentinum*, the erection of a statue in the Forum by his grateful fellow-townsmen, and the liberal donations which he had provided for distribution on his birthday among the citizens, the inhabitants, the married women and the boys. These gifts afford a curious insight into the customs of Roman life. There are *crustula* and *mulsum* (buns and metheglin) for the grown-up people, with the addition of *sportulæ* (presents of money) for the Decurions, and *nucum sparsiones* (scattering of nuts) for the boys. The stone is called by the country-people *La Futa*. The view over the Volscian mountains from Ferentino is very fine, including the remarkable peaks of Monte *Cucumo* and Monte *Acuto*, with the towns of Marolo, Patrica (near which is said to be a well-preserved volcano crater), and Supino at their base. There are mineral springs, &c.

quented in summer for their medicinal virtues, and which open from the limestone rock, near Ferentino. Following through fields of corn and vines for 6 m., the pointed peak of *Fumone*, with its village perched upon the summit, the towns of Frosinone and Veroli, form fine objects in the landscape on the l. from this part of the line, backed by the appearance of

9 kil. **FROSINONE** Stat. (8000 Inhab. —Inns: *Locanda de Matteis*, at the foot of the hill, tolerable; *Locanda di Napoli*, halfway up the ascent to the town, indifferent.) This town is also on a hill 960 feet above the sea, at the N. base of which runs the *Cosa*, descending from the mountains of the Collepardo. Frosinone, the *Frusino* of the Volscians, is the capital of the important Delegation of *La Maritima*. It has some remains of a Roman amphitheatre. The female costumes at Frosinone are highly picturesque, and are frequently made the subjects of study by foreign artists. *Frusino* was conquered by the Romans A.U.C. 450, and is mentioned by Plautus in the 'Captives,' and by other Latin writers—

fert concitus inde
Per juga celsa gradum, duris qua rupibus
hæret
Bellator Frusino.

Sil. Ital. XII. 530.

Carriages from the station, which is 2 m. from the town, on the arrival of the trains, where conveyances will also be found for Alatri and Veroli.

There is a carriage-road from Frosinone to Piperno and Sonino, passing near Ceccano and through a depression in the Volscian range, by Prossedi, a feudal possession of the Gabriellis.

EXCURSION TO ALATRI AND COLLEPARDO.

The best way of making the excursion will be to hire horses or a *calessa* at Ferentino, which is about 7 m. from Alatri, or at the Frosinone Stat. The road to Alatri branches off on the l., 3 m. after leaving Ferentino,—that from Frosinone at the bottom of its hill;

both joining at the Osteria della Madonna. In coming from Naples to Rome, the best starting-point will be from Frosinone. The ride along the plain is beautiful, the scenery striking, and the country highly cultivated. At Alatri there is a small but poor inn, the *Locanda Teresa*; but travellers should endeavour to procure letters of recommendation to some resident in the town. In recent years an apothecary has shown great civility in procuring proper guides, and even in affording accommodation at his own house, for which a suitable remuneration will be expected on leaving.

ALATRI (10,000 Inhab.) is one of the flourishing towns of the province. It has been the see of a bishop since A.D. 551. Its antiquity is proved by its ruins. It is one of the five Saturnian cities, the names of which begin with the first letter of the alphabet,—Alatri, Arpino, Anagni, Arce, and Atina. In the 'Captives' of Plautus it is mentioned under the name of *Alάτριν*, though the allusion is by no means complimentary; for Ergasilus, the parasite and epicure, in announcing to Hegio, the father of the captives, the safety of his son, swears in succession by Cora, Præneste, Signia, Phrysinone, and Alatrium; and when asked by his host why he swears by foreign cities, he replies that he does so because they are just as disagreeable as the dinner he had threatened to give him. This remark in the presence of a Roman audience shows that the dramatist was sure that it would gratify the prejudice of those to whom it was addressed. There may also have been a political meaning, as all these cities took the part of Hannibal against Rome. The citadel of Alatri is the most perfect specimen of Pelasgic construction to be found in Italy. It stands on the crest of the hill on which the town is built; another wall of a similar construction may be traced round the hill below the present town, which still preserves the ancient gates, which are very remarkable from their antiposts. The Acropolis is built of polygonal blocks of stupendous size, put together without cement.

The gateway is perfectly preserved; its roof is formed by 3 enormous stones, resting on the side walls, which still show the channels for the door. The wall seen from outside this gateway is magnificent; and the lofty bastion, extending into the neighbouring garden, is at least 50 ft. high, and composed of only 15 courses. The walls of Alatri convey a better idea of these extraordinary fortifications than any other polygonal remains in Italy. One of the gateways is formed by a lintel of a single block of stone, about 10 ft. long and 5 high and deep. On the opposite side of the fortress, in the Bishop's garden, is a passage, the roof of which is of long flat stones, decreasing in size upwards, as the roofs of many chambers in the Etruscan tombs. It was either a sewer or a postern. Above the entrance to it is a bas-relief representing the mystic sign of the phallus. Another bas-relief is close to the Porta San Pietro, the principal gate of the modern town. In the walls near the Porta di San Francesco is a sewer about 3 ft. high, constructed in the form of a truncated cone, about 2 ft. wide above and 1 ft. at the base. Some remarkable remains of an aqueduct, carrying water from a distance of nearly 13 m. to Alatri, have been lately discovered near the town, in the form of a gigantic inverted syphon, in tubes of terracotta about 15 inches in diameter, thus furnishing a supply to the most elevated point of the citadel. One of the branches of this syphon is upwards of 120 yards long. A modern aqueduct, at the expense of Pius IX., has been recently constructed under the direction of the learned Father Secchi, to supply the town with water.

Alatri may be made the centre of numerous excursions by the artistic traveller. One to the village of Fumone, about 4 m. W., will well repay the fatigue in climbing up the peak on which it stands, the view being most extensive, embracing, it is said, as many as 40 towns and villages.

There is a good carriage-road from Alatri to Subiaco, passing by Vico and Guarcino, a very primitive place.

Amongst the objects of interest in

the town of Alatri is a curious Latin dedicatory inscription, now in one of the passages of the Palazzo Comunale, to a certain Lucius Betilienus Varus, who, whilst he was censor of the town, executed numerous public works for its benefit, amongst others the remarkable aqueduct above referred to: from the very primitive style and spelling, epigraphists refer it to about 140 years before our era, so that it cannot be less than 2000 years old.

At about an hour's ride from Alatri is one of the most remarkable caverns in Italy, called the *Grotta di Colleparado*. The women of Colleparado (1000 Inhab.) are the rivals of those of Alatri in beauty. The bridle-road is rough, but the worst part of it may be avoided by going round through Vico, which, although longer, is more agreeable. The entrance to the grotto is in a deep valley, through which flows the Capo Fiume, one of the upper branches of the Cosa, a tributary of the Sacco. The descent is steep, and will occupy half an hour. The cavern is one of the largest in Italy; it consists of two principal chambers, from which smaller ones branch off. The length from the entrance to the furthest extremity is 812 yards; it is entirely excavated in the secondary limestone rocks. The roof and sides are covered with magnificent stalactites in every variety of form; but the effect is injured by the smoke of the hemp torches which the guides use to light it up. To see the cavern to advantage, the tourist would do well to provide himself with a magnesium light.

A mile from Colleparado is a plain at the foot of the mountains, in the midst of which is the *Pozzo di Antullo*, the most curious object in the district, and much more easy of access than the grotto. It is an enormous pit sunk in the limestone, about 450 yards in circumference, and not less than 200 ft. deep. Its nearly vertical sides are incrustated with stalactites, and in many places clothed with ivy and other creepers. The bottom is filled with shrubs and trees of considerable size, forming a perfect jungle, in wh-

nestle a colony of wild pigeons and numerous other birds. The peasants of the vicinity sometimes descend by means of cords, to convey their goats to fatten in the summer season. It has been formed probably by a sudden sinking of the calcareous beds at the surface, which covered an extensive subterranean cavern.

3 m. higher up the valley of Collepardo is the large Carthusian Monastery or Certosa di Trisulti, founded in 1208 by Innocent III., and finely situated among woods, backed by the mountain crests of the *Cima Rotonaria*. The ch. contains some paintings by *Cav. d'Arpino*, and by a modern Neapolitan artist, *Salci*.

A good carriage-road leads from Alatri to Veroli, and from there to *Casamari* and to *Porino*, the Papal frontier Dogana and military station, from which there is a bridle-path only to Castelluccio and Isola. *Veroli*, the ancient *Verulæ*, is a well-to-do episcopal town upon an elevation, and commanding a magnificent view: it has some remains of polygonal walls. The road from Veroli to Casamari is good and picturesque, and to be performed in $\frac{3}{4}$ of an hour. Casamari is celebrated for its Cistercian Monastery, to which is attached a very interesting Gothic church, erected in 1217, under the Suabian dynasty, and remarkable for its pointed architecture, evidently of German origin. The façade has a wheel-window between 2 lancet-shaped ones, like those in the aisles, into each of which opened 2 pointed doors, now closed, the central one being rounded or Norman. It was consecrated in 1217 by Pope Honorius III. It consists of nave, separated from the aisles by 6 pointed arches, of short transepts, and a choir, in which stands the modern high altar with its tabernacle, erected in the reign of Clement XI. Out of the cloisters opens a very elegant chapterhouse, in the purest Gothic style, supported by grouped small columns, forming 4 pilasters, with a handsome groined roof, and 4 windows, each having a central mullion. The adjoining convent is now tenanted by 38 Cistercian monks,

having a mitred abbot at their head, of the same rule as those of Santa Croce in Gerusalemme, at Rome; about 1 m. from the convent is Porino, where the carriage-road ends, and about which are some extensive Roman or Greek ruins or substructions, which, according to tradition, form part of the villa of Caius Marius, from which Casamari is supposed to derive its name; the site of the Cirrhaton of Plutarch, which, from inscriptions, appears to have been near here. Castelluccio is 4 m. from Porino by a bridle-path, and Isola a quarter of an hour further on. *Isola* is a very picturesque and thriving place, having 42 manufactories of woollen cloths and paper. Here carriages can be easily obtained for *Sora*, $\frac{1}{2}$ an hour farther on. Of late years this part of the frontier has been infested by bands of brigands, and will be far from safe for the tourist.

Leaving the Frosinone Stat., the rly. continues along the plain through vineyards to

6 kil. *Ceccano* Stat., close to the village on rt., and the Sacco. The village on the opposite bank of the river, and on the declivity of a limestone hill, commanding the narrow defile, is reached by a handsome stone bridge of 9 arches; the large palace, close to the river, belongs to Sigr. Berardi, a rich proprietor of the locality. The Antonelli family have also a house here.

This will be the nearest point to the once brigand villages of Sonino, S. Lorenzo, Vallecorsa, Prossedi, to Sezze, Piperno, and Terracina, and the principal sites on the Volscian mountains. On leaving Ceccano the rly. crosses for 5 m. a country planted in vines to

9 kil. *Pofi* and *Castro* Stat. The village of Pofi, as well as that of Arnara, are seen on hills to the l.: the eminence on which Pofi stands is vol-

canic, offering many of the characters of a crater; beyond Pofi Stat., but on the opposite side of the river, a valley opens leading to Vallecorsa, San Lorenzo, Pastena, &c., of late a favourite place of resort of brigands. The village on the summit of the hill on rt., overlooking this valley, is *Cas-tro*. The line of rly. from here to the Italian frontier runs through oak forests and cuttings in the tertiary Pliocene marls.

12 kil. *Ceprano Stat.*, the last in the Papal States. Here passports, which were taken at the stat. in Rome, are re-delivered to the traveller. On returning from Naples smaller luggage carried by the traveller is examined, which occasions a delay of nearly an hour. Passports are taken, but re-delivered at the station on reaching Rome; no fee. Travellers change carriages here. There is a very fair café and excellent buffet (the only place on the way where a good dinner can be obtained) at the stat., from which the town of Ceprano is about 1 m. distant (*Inn*: *Locanda Nuova*). Ceprano, a frontier town of the Papal States, is situated on the rt. bank of the Liris, which about a mile lower down becomes, after its junction with the Tolero, the Garigliano: and is crossed by a bridge erected by Pius VI., on foundations of Roman times, on it is an inscription which records its restoration by Antoninus Pius. It is a modern copy of one which was discovered on the spot. In the middle ages Ceprano was for a time the residence of Pope Pascal II. during his contests with the Emperor Henry IV.; in 1144 it was the scene of the interview between Pope Lucius II. and King Roger of Sicily; and in 1272 Gregory X. was met here by the cardinals, on his return from the Holy Land to assume the Papacy. When Charles of Anjou invaded the kingdom of Naples in 1266, the Count of Caserta, Manfred's brother-in-law, who was left at Ceprano to defend the passage of the Garigliano, retired at the approach of Charles, and the strong fortress of Rocca d'Arce was also treacherously or cowardly surrendered. These events

are immortalised by Dante in the *Inferno*:

E l' altra, il cui osame ancor a' accoglie
A Ceperan, là dove fu bugiardo
Ciascun Pugliese.

Inf. XXVIII. 15.

The view along the plain of the Garigliano from the rly. stat., extending to Monte Casino, on one side, and up the valley of the Liris, embracing the picturesquely situated town of Rocca d'Arce, with the distant snow-capped peaks of the Abruzzi Apennines, is very fine. The towns of *Monte S. Giovanni*, *Bianco*, *Veroli*, and the Citadel of Alatri come finely into view from here—perched on spurs of the Apennines of the Hernici. On the hill opposite the station is the hamlet of Falvaterra, on the site of *Fibrateria Velus*; and on the bank of the Liris, nearly opposite Ceprano, on the range of heights extending along the river to Isoletta, at a place called *Oppi*, or *Opio* ('ab Oppido), are some remains which have been identified with the Volscian city of *Fregella*, colonized by the Romans B.C. 328. Hannibal laid waste its territory in consequence of the inhabitants having destroyed the bridges over the Liris to impede his passage. Owing to a revolt against Rome it was so far ruined by the prætor L. Opimius, B.C. 125, that in the time of Strabo it was a mere village.

Travellers who desire to go on to Naples will proceed at once by railway. [Those who wish to enjoy beautiful scenery, and to examine the remains of one of the most interesting cities of the Volsci, are recommended to make an excursion from the Isoletta or Roccasecca stat. to Isola and Arpino. There are excellent carriage-roads the whole way, and 8 hours will be sufficient for the excursion; so that by leaving Ceprano at an early hour the traveller can visit the falls of the Liris at Isola, the site of Cicero's villa at Arpino, and return through the latter and reach for the night S. Germano, where there is better accommodation, or even Naples.]

A few hundred yds. beyond the Ceprano Stat. the rly. reaches the Liris,

which it crosses on an iron bridge, leaving the height of Opi on the l. The river runs here through a deep ravine in the tertiary marls. Soon after we reach the

2 kil. Isoletta Stat., the frontier stat. of the kingdom of Italy. Here passports are looked at and returned, both in going to and returning from Naples (no visa required to those of British subjects), and small parcels opened, the larger luggage being searched at Naples.

About 3 m. from Isoletta on the rt. is the village of *S. Giovanni Incarico*, just within the Italian territory—and 2 m. further south *Pico Farnese*, remarkable for the conical mountain upon which it stands. Close by are some ruins supposed to be those of *Fabrateria Nova*, a station on the *Via Latina*, and a Volscian city, where Cicero tells us that Antony and his friends concocted plots against him, and which Juvenal mentions as a quiet and cheap country town, like Sora and Frusino. A good carriage-road extends from Isoletta to Itri and Gaeta, passing below Pico and by *Campo di Mele*.

8 kil. *Roccasecca* Stat., in the plain, near the site of the ancient Melpis. A mail diligence leaves here daily for Sora, and *vice versâ*, on the arrival of the early morning trains from Naples and Rome, passing below Arce, from which it follows the l. bank of the Liris through Isola. This conveyance is in correspondence with another by the valley of the Roveto, to the Lake of Fucino, Avezzano, Tagliacozzo, &c. (see Rte. 144).

The rly. from here to San Germano passes through cuttings in the Pleiocene marls, gradually approaching the high range of Monte Caira on the l. through vineyards interspersed with elms and oaks, along a magnificent plain bounded on each side by mountains.

On the hills on the l. are the towns of Rocca Secca, crowned by a very picturesque castle in ruins, the birthplace of St. Thomas Aquinas, and *Caprile*. The plain below Rocca Secca was the scene of the

victory of Louis of Anjou and his Florentine allies over Ladislaus King of Naples. The young Louis crossed the frontier with an army of 12,000 men, on the 19th May, 1411. The forces of Ladislaus were drawn up at Rocca Secca, awaiting the attack. Louis led his troops in person, and such was their impetuosity that the army of Ladislaus was totally overthrown, and nearly all the barons were taken prisoners. Ladislaus fled, first to Rocca Secca, and from there to San Germano. At either place he might easily have been made prisoner, if the conqueror had been less anxious for pillage; but the soldiers were so desirous to obtain money that they sold even their arms to the highest bidder. Ladislaus, on hearing of this result, observed: "The day after my defeat, my kingdom and my person were equally in the power of my enemies; the next day my person was safe, but they were still, if they chose, masters of my kingdom; the third day all the fruits of their victory were lost." Ladislaus sent money to the invaders from San Germano. His troops occupied the defiles of the road to Naples, and Louis retired to allow Ladislaus, in spite of his defeat, to become master of the Papal States. Farther on, *Palazzuolo* and *Piedimonte*, picturesquely placed at the base of the hills on l., are passed; and as we advance the most prominent object in the landscape is Monte Casino, crowned by its celebrated monastery.

5 kil. *Aquino* Stat.

[1 m. on the rt. of the railway, but not seen from it, is the town of *Aquino*, the ancient *Aquinum*, the birthplace of Juvenal, and of the Emperor Pescennius Niger, a municipal town of considerable importance, called by Cicero *frequens municipium*. Juvenal mentions it:

Ergo vale nostri memor; et quoties te
Roma tuo refici properantem reddet Aquino;
Me quoque ad Helvinam Cererem, vestramque
Dianam
Convellere, a Cumis.

Sat. III. 318.

The plain on the N. of Aquino abounds in ruins, the most remarkable of which are a deserted church of

the early times of Christianity, built upon the site of a temple of Hercules, and now known as the *Vescovado*. In the walls are many fragments of Latin inscriptions. The front is approached by the steps of the ancient temple, composed of white marble, and still retaining the bases of its columns, which formed a portico 60 ft. long. The doorways of the ch. are ornamented with fragments of ancient cornices of great beauty, richly carved with acanthus-leaves. The interior exhibits many peculiarities. The nave is divided from the south aisle by four round arches, and from the north by six. In the walls of the nave are six small round-headed clerestory windows. Six round windows occur in the south aisle, and a lancet one over the altar. The roof has disappeared, and the ground inside the ch., which has been used as a cemetery in recent times, is overgrown with bushes and encumbered with ruins. Among these are two stone sarcophagi, without covers. In the wall near the door is a bas-relief, with a sitting figure in the middle, numerous attended. All the costumes are Roman. Close to the ch. is a Triumphal Arch, with Corinthian columns, through which there is now a watercourse, called the *Riviera della Madonna del Pianto*. Beyond this, a narrow lane leads to the other ruins, passing over one of the few remaining portions of the *Via Latina*; the pavement is almost perfect. The ancient gateway of the city, called *Porta S. Lorenzo*, is square, and beautifully built of massive blocks. The roof is vaulted, and springs from the four angles; the projecting stones to receive the upper hinges of the double doors are still perfect. In a line beyond this gateway are some fragments of the city walls, built of large blocks without cement, the ruins of a Temple of Diana, of a Theatre, and, further on, of a Temple of Ceres Helvina, now called *S. Pietro*, both mentioned by Juvenal. The Temple of Diana, now the ch. of Santa Maria Maddalena, is very massive. Numerous fragments of Doric columns, triglyphs,

and portions of the frieze attest its ancient magnificence. The columns appear to have been about 4 ft. in diameter. Numerous inscriptions are seen in the walls of the city, many of which appear to be sepulchral.

About 3 m. S. of Aquino is PONTECORVO, the capital of a small state 10 m. in circuit, with 7500 Inhab., which until the recent political changes belonged to the Pope. It is situated on the Liris, and, united to Aquino and Sora, forms the see of a bishop. It was founded in the 9th centy. by Rodolfo d'Aquino, one of its early counts. It fell under the Normans in the 11th centy., and in the 12th was sold by Robert Count of Cajazzo to the monastery of Monte Casino. In 1389 Boniface IX. took it from the monks and gave it to the Tomacelli family, who held it till 1406, when it was restored to the monastery by Innocent VII. In 1469, the army of Pius II. captured it on their march into Naples in support of John Duke of Anjou. It was seized in 1758 by Charles III. Napoleon bestowed it upon Bernadotte, with the title of Prince. It was restored to the Church, with Benevento, by the Congress of Vienna. It now forms a part of the Italian province of the Terra di Lavoro. In the 11th and 12th cents. Pontecorvo was the residence of several Greek emigrants from Calabria, who settled here and at Aquino, founded monasteries, and introduced in the Church ceremonies, it is said, the Greek ritual. It has a mediæval castle, a cathedral, a good bridge, and a small hospital. Some ruins in its neighbourhood have been supposed to be those of *Interannia Lirinensis*; but that ancient city of the Volscians is, upon better authority, placed at *Teramo*, 6 m. farther E., near Pignataro, at the junction of the Rapido from S. Germano and the Liris.

A cross road from Pontecorvo and Pico to San Germano joins the carriage-line below the town of Piedimonte; a bridle-road leads across the hills from the latter to *Atina*.

San Germano is not seen until the road turns round the base of Monte Casino, when the ruins of the amphitheatre

theatre, situated close to the road, open upon the view.

10 *San Germano* or *Cassino Stat.*, on the S. and close to the town (7900 Inhab. — Inns: *Albergo Reale*, dirty; and *Villa Rapido*, tolerable), occupying a part of the site of the ancient *Casinum*, and built at the base of a rugged bare limestone hill, on which stands the feudal castle, with its picturesque towers, which was carried by storm by the army of Charles of Anjou. The plain in front of the town is watered by the stream of the *Rapido*, the ancient *Vinius*.

Casinum, a town of Latium, was colonised by the Romans B.C. 312, and is often mentioned during the 2nd Punic War. Hannibal on one occasion ravaged its territory, but did not attempt to reduce the town. Its most remarkable ruins are passed on the l. in entering the modern town from the Roman side. The path leading to them from the inn, passing above the present high road, was one of the ancient streets. In many places the pavement is preserved, and exhibits marks of chariot wheels. The first object that occurs is a building supposed to be a *Tomb*, which stood on the *Via Latina*, now converted into a ch. called the *Chiesa del Crocifisso*. It stands on the l. of the path, above the ruins of the amphitheatre. It is a small square building, with four recesses or niches. The roof is arched as a cupola, and, like the walls, is constructed of massive blocks of travertine. The entrance door has been much altered to suit it to the existing ch.

Above this are the remains of the *Theatre*, built of reticulated masonry. It is entirely ruined; but one chamber, apparently connected with the stage, still exhibits the ancient highly polished white stucco. The *Amphitheatre*, below the tomb, is still an imposing ruin. Its walls were coated with reticulated masonry. Five entrances are now traceable; three of these front the road; on the other side the building seems to rest against the mountain. The seats

of the interior have disappeared, and the arena has been converted into a field. It was built at the expense of *Umidia Quadratilla*, a lady of *Casinum*, mentioned in Pliny's letters. The inscription recording this fact is preserved in the museum of Monte Casino. *Umidia, C. F. Quadratilla, Amphitheatrum et Templum. Casinatibus sua pecunia, fecit.* Nearly opposite, on the banks of the *Rapido*, are the ruins of the *Villa of Varro*, of which he has left a detailed description. M. Antony made it afterwards the scene of his orgies, as we learn from Cicero, who adds: *Studiorum enim suorum M. Varro voluit esse illud, non libidinum, diversorium. Quæ in illa villa ante dicebantur? quæ cogitabantur? quæ literis mandabantur? Sura populi Romani, monumenta majorum, omnis sapientie ratio, omnisque doctrina.*—*Phil.* ii. 40.

Some of the modern churches are built with materials from ancient buildings. One of them contains 12 marble Corinthian columns; and outside the door of another is a colossal vase, a votive offering of T. Pomponius to Hercules, as recorded in an inscription now almost illegible.

San Germano was a place of importance in the middle ages. The Emperor Otho IV. took it on his invasion of the kingdom of Naples in 1210. The legates of Honorius III. received here the oath of Frederick II. to undertake a crusade to the Holy Land; and his successor, Gregory IX., concluded in it a treaty of peace with the same emperor. The town is as well known for its foggy climate, owing to the abundant springs around, as *Casinum* was in former days.

Nebulosi rura Casini.
SIL. ITAL. IV. 227.

The MONASTERY OF MONTE CASINO is situated on the lofty hill above the town, and is 2½ m. from it. The road leading to it, only to be travelled on horseback or on a litter, commences at the west extremity of the town; horses and donkeys for the ascent, which will take an hour, will always be found at the rly. station. Travellers may visit it and return to San Ger-

mano in 4 hours. It is without exception the grandest monastic establishment in Europe. Its undoubted antiquity, its interest as the residence of St. Benedict and the cradle of monachism, its literary treasures, the learning and accomplishments of the brethren, all combine to place it above the rivalry of every similar institution. It was founded by St. Benedict in 529, on the site of a temple of Apollo; a fact commemorated by Dante :

Quel monte, a cui Cassino è nella costa,
Fu frequentato già in su la cima
Dalle gente ingannata e mal disposta.
E quel son io che su vi portal prima
Lo nome di Colui, che in terra addusse
La verità che tanto ci sublima :
E tanta grazia sopra me rifulse
Che io ritrassi le ville circostanti
Dall' empio culto, che il mondo sedusse.
Par. xxii.

The Monastery is a massive pile, more like a palace than a convent, but without much architectural pretension, although its great extent and general simplicity make it an imposing edifice. It is entered by a low rocky passage, said to have been the cell of the founder. The 2 courts to which this leads communicate with each other by open arcades. The centre one is supplied with a cistern of delicious water, and is ornamented with statues of St. Benedict and his sister Sta. Scolastica : the canopy over it rests on exquisite columns; the whole a fine specimen of the best Italian style. A handsome flight of steps leads to the upper quadrangle, in which the ch. is built. In a cloister which runs round it, supported by granite columns from the temple of Apollo, are placed marble statues of the principal benefactors of the ch. Over the door a Latin inscription records the foundation of the abbey, and its subsequent vicissitudes up to the year 1649. The ch. erected by St. Benedict was destroyed towards the end of the 6th centy. by the Longobards, rebuilt in the 8th by the Abbot Petronaces, burnt by the Saracens in 883, repaired by the Abbot Johannes, and again rebuilt by the Abbot Desiderius in 1065. It was consecrated in 748 by Pope Zacharias, and again in 1071

by Alexander II. It was totally destroyed by an earthquake in 1349, and restored in 1365 by Urban V. In 1649 it fell down in consequence of the negligence of the workmen during some repairs. Towards the close of the 17th cent. it was once more rebuilt with greater magnificence, in its present form. It was completed in 1727, and on the 19th May in that year it was consecrated by Benedict XIII. The centre door is of bronze compartments, which contain, in inlaid silver letters, a catalogue of all the tenures, fiefs, and other possessions of the abbey in 1066, when the door was made at Constantinople, by order of the Abbot Desiderius, who afterwards became Pope under the name of Victor III. Of the preceding edifice there is a choice bit, and some small arches and columns in an obscure little court near the entrance to the arches ; there are also 2 lions in red marble over the portico surrounding the outer court; they support pedestals with symbolic representations. Of the pavement called *Opus Alexandrinum* there are specimens in both courts, and in the inner one a remarkable fluted torso column, upon which it is said stood a statue of Apollo. On each side of San Gallo's court are 3 planted yards or gardens, in which are several objects of antiquity, porphyry and granite columns, &c.

The interior of the Church far surpasses in elegance and in costliness of decoration every other in Italy, scarcely surpassed by St. Peter's itself. The floors of Florentine mosaic, the profusion of rich marbles, and the paintings, give it an unapproachable superiority.

On each side of the high altar there is a handsome mausoleum ; one is the work of *Francesco Smgallo*, erected at the expense of Clement VII. to the memory of his nephew *Pietro de' Medici*, drowned in the Garigliano (p. 37); the other to *Guidone Fieramosca*, prince of Mignano. The high altar is rich in precious marbles. St. Benedict and Sta. Scolastica are buried beneath it. The subterranean chapel contains paintings by *Marco da Siena* and *Mazzuorppi*, which have suffered much by damp. During his residence

in the monastery, *Tasso* was a constant visitor to this chapel. The choir of the ch. is of walnut wood. Nothing can surpass the exquisite sculpture of its flowers, figures, &c. Fifty Corinthian columns, with ornamental bases, divide the seats from each other. The panels forming the backs, 48 in number, are carved in every variety of pattern, with flowers, birds, or foliage, and a portrait of some religious character in the middle. The doors of the sacristy and those opposite to them leading to the convent are superb. The chapels on each side the altar, the *Cappella dell' Assunzione*, and that of the *Addolorata*, are perfect specimens of Florentine mosaic, which is lavished equally over the floor, walls, and altar. On the space over the doors is a fresco by *Luca Giordano*, representing the consecration of the ch. by Alexander II. The Chapel of the SS. Sacramento, and the ceiling of the nave, representing the miracles of St. Benedict and the monastic virtues, are also by *Giordano*, who has inserted his name with the date, 1677. The chapel of S. Gregory the Great contains a picture of the Saint, by *Marco Mazzaroppi*, whose principal works are to be found here. The Martyrdom of St. Andrew, over the door in the side aisle, is also by *Mazzaroppi*. The organ is one of the finest in Italy. There are several interesting works of art in the sacristy—reliquaries, croziers, crosses, ivories: one very remarkable crozier, attributed to Benvenuto Cellini, has been restored by Tenerani. The floor of the sacristy is a very fine specimen of Opus Alexandrinum. The *Refectory* contains a fine painting of the miracle of the loaves and fishes, by *Bassano*.

The *Library* of Monte Casino will always have a peculiar interest for the scholar, as the sanctuary in which many treasures of Greek and Latin literature were preserved during the dark ages. Even in the early history of the monastery, copies of the rarest classical MSS. were made by the monks. The Abbot Desiderius, who greatly

encouraged these transcripts in the 11th

cent., we are probably indebted for the preservation of the Idyls of Theocritus and the Fasti of Ovid. The library contains at this time upwards of 10,000 vols., among which are some *cinqe-cento* editions of great rarity and value. The oldest MSS. are:—a translation by Rufus of Origen's Commentary on St. Paul's Epistle to the Romans, of the 6th cent.; a Dante of the 14th, with marginal and inter-linear notes; a Virgil of the 14th copied from another MS. of the 10th cent. in Lombard characters, which supplies the termination of many verses incomplete in other copies; original MSS. of Leo Ostiensis and Ricardo di San Germano; and the *Vision of Frate Alberico*, which some suppose to have given Dante the idea of the *Divina Commedia*.

The *Archives*, however, contain by far the most valuable of all the treasures of the abbey. They comprise about 800 original diplomas and charters of emperors, kings, dukes, and barons, beginning with Ajo Prince of the Lombards, in 884; and a complete series of all the bulls of the popes relating to the monastery from the 11th cent. Many of the charters have portraits of the princes by whom they were granted. The seals attached to them alone would be a curious study. This inestimable collection of the political and religious history of the middle ages has been carefully arranged and copied into six folio volumes. Among the numerous letters is the correspondence of Don Erasmo Gatola, the historian of the abbey, with Muratori, Tiraboschi, Mabillon, Montfaucon, and other learned men of his time. At the end of an Italian version of Boccaccio, *De Claris Mulieribus*, are, the letter of Mahomet II. to Nicholas V., in which he complains of the armaments raised against him by the Pope, and promises to become a Christian as soon as he arrives at Rome with his army; and the answer of the Pope, declaring that he is not to be duped by the pretended promise of conversion. A *sella balnearia* of rosso antico, found at Suio, on the banks of the Garigliano,

is preserved here. The Tower, which is believed to have been the habitation of St. Benedict, contains some pictures by *L. Giordano, Novelli, Spignoletto, &c.*, remains of the great collection, which was carried off to enrich the gallery at Naples. The cloisters of this part of the building have been converted into a gallery of inscriptions and antiquities, collected chiefly among the ruins of *Casinum*.

The inmates of the monastery consisted in 1867 of 22 brethren in holy orders; about as many novices, who are not necessarily obliged to take the monastic vows; and 150 pupils, receiving a general education. The revenues of the establishment were formerly more than 20,000*l.* a year; they now little exceed 4000*l.* Depending on the monastery is a kind of reformatory for boys, who are instructed in matters connected with agriculture. The Abbot held the rank of first baron of the kingdom. But though the high and palmy days of Monte Casino have passed away, the hospitality of the brethren continues to be extended to strangers with unaffected kindness and courtesy. Several large and comfortable rooms are set apart for the accommodation of visitors, and a cordial welcome is never wanting. The view from the convent is singularly fine. The plain of the Liris as far as the frontier of the Roman States, including the towns of Ceprano, Aquino, and Arce, the high cultivation of the country, the picturesque forms of the distant mountains, combine to form a panorama of the highest interest and beauty.

The abbot's town residence, or *Foresteria*, in the town below, is a handsomely fitted-up mansion, where the chief of the confraternity resides, and where distinguished visitors, and especially ladies, are lodged, who have been permitted to visit the monastery, but to do which a special permission, rarely granted, from the Pope is absolutely necessary.

During the spring a few days may be spent very agreeably at San Germano, from which several excursions can be made; the traveller will do

well to avoid sleeping here in the summer and autumn. A road of 4 m. leads to Pignataro, near which, at Terame, are the remains of *Interamnus Livinus* (Rte. 141). Another, along the Rapido, passing near the villages of S. Elia and Belmonte, reaches Atina (11 m.), and thence descends to Sora (12 m.), from which 15 m. more will bring us back to Roccasecca Stat. (Rte. 144). Aquino and Pontecorvo are within short distances from San Germano since the rly. has been opened; and the pedestrian may ascend *Monte Ciria*, a mountain 4942 ft. high, on the N.W. of Monte Casino, whose summit commands one of the finest panoramas in Italy, extending from Monte Cavo, near Albano, to Vesuvius and the monastery of the Camaldoli, above Naples.

After leaving San Germano, the villages of *Cervaro, S. Vittore*, and *S. Pietro-in-Fine*, at the foot of the Monte Sumbaccaro on the l., are passed, crossing the plain as far as

10 kil. *Rocca d' Evandro* and *San Vittore* Stat., 3 m. from the town of this name, on one of the declivities of the Monte di Camino, or Monte della Difesa, overlooking the Garigliano, and on the rt.: good roads to R. d' Evandro and S. Vittore. At this stat. commences a rapid rise, the hills approaching each other, and the country becomes wilder; the rly. continuing to ascend the valley or gorge, till, issuing from the pass called *La Gola di Mignano*, the village of that name opens on the view; seen from the distance Mignano has a picturesque effect.

7 kil. *Mignano* Stat. The town, which still retains some of its mediæval walls, is at a short distance on the rt.: it was once a military position of some importance, commanding the ravine to which it gives its name. Leaving Mignano, the line ascends rapidly through some very deep cuttings in the volcanic tufa for two-thirds of the distance to

7 kil. *Presenzano* Stat., before reaching which a fine view opens over the plain of the Volturno. The village

of Presenzano is at some distance on the l., in a picturesque situation on the declivity of one of the limestone hills, that border on the W. the plain of the Volturno. From Presenzano Stat., the rly. descends across the plain, having the volcanic hills of Roccamonfina, covered with numerous villages, on the rt., for 4 m. to

7 kil. *Caianiello Vairano* Stat., at which is the Taverna di Caianiello, a country inn. The picturesquely situated village upon the hill on the l. is Marzanello. The carriage-road from Ceprano joins here that from the Abruzzi. (Rte. 142.) A road on the l., following probably a branch of the *Via Latina* to Beneventum, leads by Pietra Vairano, and, after crossing the Volturno, to Alife and Piedimonte. (*Excursions from Naples*.) Another, following the direction of the *Via Latina*, of which some traces are visible, passes after 5 m. through Teano. Following this branch will give an opportunity of visiting Teano. 2 m. before reaching the latter town, in a ravine on the rt., are the chalybeate springs called *Acqua delle Caldarelle*, the ancient *Aqua Sinuessana*, of which Pliny thus records the virtues:—*Sterilitatem fœminarum et virorum insaniam abolere produntur.*

6 kil. Riardo Stat. The town of Riardo upon the hills on the l., beyond which are those of Pietra Mellara, and a road to Alife. The rly. from Riardo is carried through deep cuttings as far as

6 kil. Teano Stat., 2½ m. E. of the town. From hereabouts the island of Ischia comes into view.

Teano (5000 Inhab.), the ancient *Teanum Sidicinum*, according to Strabo the most important city of Campania next to Capua, situated on the eastern slopes of Roccamonfina, is approached by a terrace commanding a fine view over the neighbouring country. It was at *Teanum* that most of the Capuan senators, whilst waiting in confinement their sentence from Rome, were put to death—*B.C. 211* by the Consul Fulvius, *at the opinion* of his colleague

A. Claudius. During the war between Antony and Octavian the commanders of the Legions in Italy met here with a view to reconcile them. The modern town is the residence of a bishop of the united dioceses of Teano and Calvi. The streets are narrow. The massive remains of the baronial castle built by Marino Marzano, Duke of Sessa, the partisan of John of Anjou in the 15th centy., are of immense extent; the stables alone are capable of containing 300 horses. A monument in the cloisters of the suppressed convent is supposed to bear the effigy of this rebellious vassal and kinsman of the house of Aragon. The cathedral contains many columns taken from ancient buildings, and a sarcophagus with bas-reliefs; in front of the door are two sphinxes of red granite. Numerous inscriptions, built into the walls of this and other buildings, speak of the city as a colony of Claudius, and refer to the baths, to several temples of Ceres, Hercules Victor, and Juno Populonia. The ancient theatre, now called *la Madonna della Grotta*, still retains several of its subterranean vaults. The large remains of the amphitheatre are close to the road outside the town. The *Ospizio* of the monastery of S. Antonio, 2 m. distant, perched on the crest of the hill, commands a magnificent prospect. The great volcanic crater of Roccamonfina is seen towering in the distance on the N.W. of Teano. (Rte. 141.)

On leaving Teano Stat., the railway, following a tortuous direction, passes through a very fertile region of olives, vines, and corn, leaving on the rt. the range of hills which extends from Rocca d' Evandro to the promontory of Mondragone, the central portion of which about Casciano and Cornaiola, the Monte Massima or Falernus, is celebrated for its wines; and closer to the line the *Torre di Francolisi*, before reaching

7 kil. *Sparanise* Stat., near the village, with a large ch. on l. This is the nearest point on the rly. to Mola and Gaeta. A diligence leaves here for Mola, Fondi, and Terracina every morning.

[*Calvi* (2 m. from the Sparanise and Pignataro Stations on the railway), the ancient *Cales*, containing scarcely a dozen houses and a small ruined castle of the middle ages. The ground around is encumbered with ruins, and quantities of coins are found by the peasants in the neighbourhood. The best remains existing are those of a temple, a ruined arch of brickwork, and the theatre. The temple is interesting. Several chambers are well preserved, and are lined with reticulated masonry. In the first chamber are numerous fragments of bassi-relievi in stucco on the inner wall; among them some sitting figures, a tripod, and palm-leaves may be traced. The ruin is now called *Sta. Casta*. "But the most interesting, perhaps I should say the most picturesque, object," says Mr. Craven, "is a small fountain formed of a marble slab, bearing on its surface a very well executed bas-relief of elegant design, composed of festoons of vine-leaves and grapes with a mask in the centre. This relic is placed against the base of a steep rock covered with creepers, forming one side of a singular little volcanic glen, bearing in its whole extension the marks of innumerable conduits, probably for the purpose of supplying baths or thermæ." Some fine specimens of Roman gold ornaments have been recently found here.

The wines of Calvi are celebrated by Horace—

Cucubum, et prælo domitam Caleno
Tu hibes uvam; mea nec Falernæ
Temperant vites, neque Formiani

Pocula colles.
Od. i. xx.]

6 kil. *Pignataro Stat.* From this stat. the rly. enters the great plain of the Campagna Felice, across which it runs until reaching the Volturno, spanned by an iron bridge of 7 arches, outside the fortifications of Capua. There are fine views over the mountain group of the Pizzo di Salvatore on the l., and of the Monte Tifata farther on. On crossing the plain before reaching Capua, Vesuvius and the mountains of Castellamare can be seen from here in clear weather.

9 kil. *Capua Stat.*, which is outside the gate on the side of Naples.

CAPUA. (10,000 Inhab. Inns: *La Posta*, very dirty and ill kept; *Il Belvedere*, bad and dirty.) It does not stand on the site of ancient Capua, but on that of *Casilinum*, well known for its gallant defence against Hannibal. The position of ancient Capua is to be sought at *Santa Maria*, 2 m. farther on.

Modern Capua was built in the 9th cent., and is the see of an archbishop. It stands on the l. bank of the Volturno, which forms so extensive a curve as to surround at least two thirds of the town. Its fortifications, first erected in 1231 by Fuccio Fiorentino, were reconstructed and enlarged by Vauban on the modern system. They were remodelled and strengthened with earthworks in 1855, under the direction of a Russian officer. In 1501 Capua was treacherously taken and sacked by Cæsar Borgia, when 5000 of its inhab. perished by the sword. Near the nunnery a terrace is shown from which many ladies, to avoid dishonour, threw themselves into the river. Capua now ranks as one of the three Neapolitan military stations of the first class. On the 1st of Nov. 1860 it was taken by the Italian army from Francis II. after the battle of the Volturno; when the King was obliged to retire on the Garigliano and Gaeta. The Gothic cathedral has preserved some granite columns of unequal size from the ruins of *Casilinum*, and on the high altar there are two fine columns of *verde antico*. In the subterranean chapel, which is of the Norman times, are a Roman tomb with bas-reliefs and a Pietà, and an Entombment by *Bottiglieri*, erroneously attributed to Bernini. The ch. of the *Annunziata* is supposed to be built on the ruins of an ancient temple. Under an arch of the *Piazza dei Giudici*, beside the church, are preserved some ancient inscriptions, probably from ancient Capua, and a curious bas-relief of Jupiter, Minerva, and Diana, with a representation of a tread-wheel, with men inside working it, from the sepulchral urn of

a certain Proseus, a Redeptor or contractor. It was from the *Piazza de' Giudici* that Borgia, while receiving the ransom agreed upon for peace, gave the signal for the massacre.

The rly. from Capua continues across the plain, gradually approaching the hilly group of Monte Tifata, and through a most fertile country to

5 kil. *Santa Maria* Stat., close to the village on the site of the ancient Capua, celebrated for the ruins of its amphitheatre.

6 kil. *Caserta* Stat., near the gate of the royal palace (*Inns*: several, but the *Victoria* by far the best; it is close to the stat.; clean rooms, with good restaurant, and excellent quarters for visiting the many interesting places around. Carriages for Sta. Maria, St. Angelo in Formio, Caserta Vecchia; and living en pension 7 frs. a day.

6 kil. *Maddaloni* Stat., where the road and rly. to Benevento and Campo Basso branch off (*Rtes.* 145, 146). From here the rly. takes a more southerly direction as far as

6 kil. *Cancello* Stat., where the line to Nola and Sanseverino, and the carriage-road to Benevento by the Caudine Forks, branch off on l. (p. 319).

7 kil. *Acerra* Stat., passing through the most fertile portion of the *Campania Felice* to

3 kil. *Casalnuovo* Stat. On leaving this, the hills of S. Elmo above Naples, and the upper part of the city, come into view. The great extramural cemetery is left upon the hill of Poggio Reale on the rt., and the rly. to Benevento passed before reaching

11 kil. *Naples* Stat.

All the places between Capua and Naples are noticed in our description of the environs of the city, at p. 365 et seq.

NAPLES.—The stat. is at the E. extremity of the city, outside the *Porta di Nola*, and not far from the *Piazza del Mercato* and ch. of il *Carmine*. Luggage coming from Rome, if not examined at *Isoletta*, is searched here. There are omnibuses from the principal hotels. Hackney carriages in abundance will be found on the arrival of

all the trains, but, as they are for the most part open ones, travellers must be particularly careful to see all their luggage carefully placed in them, and to keep it constantly under their eye, as robberies are of hourly occurrence, especially of smaller parcels, by fellows who will jump up behind and whip off anything within their reach. The fares to the *Chiaja* or *Chiatamone*, with a moderate quantity of luggage, in one-horse vehicles, 1 fr. 25 c. to 1 fr. 50 c., those with 2 horses 2 fr. to 2 fr. 50 c. Families, and especially ladies, will do well to write beforehand to the hotel they intend going to, to have a carriage and servant sent to meet them at the stat.

Hotels: *Des Etrangers*; *la Gran Bretagna*; *la Vittoria*; *de l'Angleterre*; *de la Russie*; *Washington*; *de l'Amérique*; *le Crocelle*; *la Ville de Rome*; *New York* (see p. 76).

ROUTE 141.

ROME TO NAPLES BY THE CARRIAGE-ROAD, THROUGH THE PONTINE MARSHES, TERRACINA, FONDI, MOLA, AND CAPUA, WITH EXCURSIONS TO THE PONZA ISLANDS.

Rome to	Eng. Mil.
Albano	15
Genzano } by rail. Rte. 140	18
Velletri }	26
Cisterna	34
Torre Tre Ponti	45
Bocca di Fiume	52
Mesa	60
Ponte Maggiore	67
Terracina	75
Fondi	86
Itri	97
Mola di Gaeta	107
Garigliano	118
Sant' Agata	129
Sparanise	140
Capua } By rail. Rte. 140	151
Aversa }	162
Naples	173

This road, formerly the great highway between Rome and Naples, is now comparatively abandoned, since the opening of the railway by Ceprano and San Germano. The post-horse stations on it being suppressed, it can only now be travelled over by vetturino from Velletri to Terracina, from which a post diligence starts for Sparanise on the rly., passing by Fondi, Mola, and S. Agata. The inns are, for the most part, closed, so that the traveller will experience inconvenience in this respect. As regards the interest of the country through which it passes, the road by the Pontine Marshes, Terracina, and Mola, yields to none in Italy.

With a Vetturino carriage, which for four persons ought not to cost more than 15 Napoleons, exclusive of the coachman's *buonamano*, the journey can be performed in 3 days, by employing the railway between Rome and Velletri on one hand, and from Sparanise or Capua to Naples on the other. Leaving Rome by the early train, Terracina can be easily reached early enough to see all that is worthy of being visited at it. On the second day Mola, with time to make an excursion to Gaeta, can be made the resting-place; and Naples early in the afternoon on the third, by taking the railway at Capua through Aversa.

On leaving Rome we traverse the Piazza Trajano, skirt the N. side of the Coliseum, and, passing St. John Lateran, leave the city by the Porta di San Giovanni, and enter at once upon the Campagna. The post-road to Albano, the Via Appia Nova, is of modern construction; it runs nearly parallel to the ancient Via Appia (on the rt.), but does not join it until it reaches *Le Frattochie* 11 m. from the city.*

* The stations on the Via Appia, as far as Capua, were—

Ad Nonam or M. P., ix.
 Aricia, vii., *Lariccìa*.
 Tres Tabernæ, xvii., near *Cisterna*.
 Appii Forum, x., *Foro Appio*.
 Ad Medias, ix., *Mesa*.
 Terracina, xi., *Terracina*.
 Fundi, xiii., *Fondi*.
 Formis, xli., near *Mola di Gaeta*.

[*S. Italy.*]

It is scarcely possible to exaggerate the effect produced by the first two stages of this route. Classical enthusiasm is not exclusive, for even the most ordinary mind cannot be insensible to the impressions excited by the aspect of the desolate Campagna. As far as the eye can reach, the plain is covered with ruins, pre-eminent among which are the long lines of the Claudian and Anio Novus Aqueducts, spanning the dreary waste with their gigantic arches. These ruins appeal more powerfully to the imagination than any other antiquities of Rome. Their construction bespeaks a grandeur of conception and of purpose, and the desolation of the scene is peculiarly in accordance with the reflections suggested by them.

The details of the route from Rome to Nemi are described in the *Handbook of Rome* (p. 395). We shall therefore merely mention the different stages of this portion of the journey, and resume our narrative at Velletri.

1 Albano. Inns: The *Hôtel de la Poste*, now good; and *de Russie*, fair.

On leaving Albano the road crosses the gigantic viaduct which spans the valley that separates it from Lariccìa, and, passing the piazza of the latter town, having the Chigi Palace on the l., and the church opposite, traverses two smaller viaducts before reaching Genzano. The church and convent between Lariccìa and Genzano, at Galloro, belongs to the Collegio Romano of Rome, to whose members it affords an agreeable country residence in summer.

At the 21st m. the post-road quits the Appian, and makes a détour of several miles to pass through Velletri, but it rejoins the ancient road

Minturnæ, ix., near *Ponte di Garigliano*.

Sinuessæ, ix., *Mondragone*. From Sinuessæ branched off the Via Domitiana leading to Naples, constructed by Domitian, passing by Litternum, xiv. (*Torre di Patria*). Cumæ, vi. (*Cuma*). Puteoli, iii. (*Pozzuoli*). Neapolis, x. (*Naples*).

Pons Campanus, ix.

Ad Octavum, ix.

Capua, viii., *Sta. Maria di Capua*, 3 m. beyond the modern Capua, the *Castellum* of the Via Latina.

2 miles before reaching Cisterna, leaving on the right the picturesque heights of *Monte Giovi*, the ancient *Corioli*, and of *Civita Lavinia*, the site of *Lanuvium*. Velletri is entered by a gateway built in 1573 from the designs of *Vignola*.

Velletri (see Rte. 140).

The carriage-road on leaving Velletri descends to the plain, and 2 m. before arriving at Cisterna rejoins the *Via Appia*, passing through the extremity of the oak forests of Cisterna, once the favourite haunt of the notorious brigand Barbone. They form a valuable portion of a vast estate extending to the mountains, a feudal possession of the Caetani family. The forest on each side of the road has been cleared for a few hundred yards, to prevent the concealment of robbers. Juvenal's description of the bad character of the *Via Appia* applies in so many particulars to the modern route, that it is an illustration of the inveterate of habit which Italy affords:—

Interdum et ferro subitus grassator agit rem,
Armato quoties tutæ custode tenentur
Et Pomptina palus et Gallinaria pinus.

Sat. III. 305.

Before reaching Cisterna branches of the Fosso delle Castelle, one of the affluents to the Astura, are crossed; and at the 31st m. from Rome some remains of an aqueduct may be seen on the rt., traversing the valley.

Cisterna (1700 Inhab.—Inn, *La Posta*, much complained of for its want of comfort and exorbitant charges) ought to be avoided as a sleeping-place after the middle of May, since many persons who have passed the night there have been attacked with fever after arriving at Naples; indeed, since the opening of the rly. to Velletri, there will be no necessity for the traveller halting here, where there is nothing to be seen. Cisterna stands on the last elevation above the Pontine Marshes. In the middle ages it was called *Cisterna Neronis*, a name derived perhaps from the works undertaken by Nero for extending the canal of the marshes. The town of *Uubra*,

whose inhabitants are called "little frogs" by Cicero, is believed to have stood in its vicinity, but Cisterna is supposed to have risen from the ruins of *Tres Tabernæ*. The greater part of the town is concealed from the road by the large mansion of the Caetanis. On the other side of the piazza is a vast store for grain grown in the adjacent country. Between Cisterna and Porto d'Anzio is *Campomorto*, the scene of the victory gained in 1482 by Roberto Malatesta and Girolamo Riario, the generals of Venice and the Pope, over the armies of Naples and Ferrara, commanded by Alfonso Duke of Calabria, and now the centre of one of the largest cattle-farms of the Roman States, belonging to the Hospital of S. Spirito. There is a good view of Norba on the l., at the base of Monte Gorgoglione, all the way from Cisterna; and farther on of Sermoneta, an interesting town on the declivity of the Volscian Mountains, remarkable for its large baronial castle. Sermoneta was a feudal possession of the Caetanis, to the head of which family it gives a ducal title. It can be most easily visited from Torre Tre Ponti, from which it is 5 m. distant.

1½ *Torre Tre Ponti*; a solitary post-station, marking the site of *Trepontium*,—the *Tripus* of the middle ages. ¼ a m. beyond this the *Ninfa* is crossed by a Roman bridge, bearing on each parapet inscriptions recording its having been repaired by Trajan.

The Pontine Marshes, *Pomptinæ Paludes*, properly begin here. Their length, from Nettuno to Terracina, is 36 m.; their breadth, from the mountains to the sea, is from 6 to 12 m. The extent of land recovered by the modern drainage may be estimated as covering at least 13,000 acres. Their least accessible swamps are now almost entirely tenanted by herds of buffaloes, wild boars, stags, and wild fowl; and where they are traversed by the high road, a few solitary post-houses, whose inhabitants carry in their livid countenances the fatal evidence of malaria, are the only signs they give that man

even exists within their limits. Pliny states that 24 cities were once to be found here; and we learn from Livy that the *Pomptinus Ager* was cultivated and portioned out to the Roman people. Of the 24 cities, several stood upon the mountains and on the coast, where their ruins are still traceable; so that Pliny's statement is not a proof that the plain was inhabited. There is, however, no question of the fact that Rome drew her supplies of grain from the Volscian plain; and the principal plain in the territory of the Volsci being the marsh, there can be little doubt that the marshes in the early history of Rome were cultivated.

"When this district," says Dr. Cramer, "was occupied by flourishing cities, and an active and industrious population was ever ready to check the increase of stagnation, it might easily be kept under; but after the ambition of Rome, and her system of universal dominion, had rendered this tract of country desolate, these wastes and fens naturally increased, and in process of time gained so much ground, as to render any attempt to remedy the evil only temporary and inefficient. The primary cause of the evil must doubtless have been the want of a fall in the Pontine plains, for the rivers which rise in the chain of the Volscian mountains bounding the marshes to the N.E., to carry off their waters into the sea, especially as they are apt to overflow in the rainy season. It is supposed that, when Appius constructed the road named after him, he made the first attempt to drain these marshes; but this is not certain, as no such work is mentioned in the accounts we have of the formation of this Roman way. But about 130 years after, there is a positive statement of that object having been partly effected by the consul Corn. Cethegus. Julius Cæsar was the next who formed the design of accomplishing the arduous task; but it is doubtful whether he ever actually began it. It therefore remained for Augustus to carry the plan into execution, which must have been attended with success, for we do not hear of any further works of that kind becoming

necessary till the reigns of Trajan and Nerva. Inscriptions are extant which testify the interest which they took in these beneficial projects. The last undertaking of this nature, before the downfall of the Roman empire, was formed under the reign of Theodoric the Goth, by Cæcilius Decius, and apparently with good effect."

Boniface VIII., in the 13th cent., was the first pope who attempted to drain the marshes; Martin V. and Sixtus V. followed his example; but no substantial benefit was effected until the time of Pius VI., who restored the canal of Augustus under the name of the *Lincea Pio*, and constructed the modern road. The expense of the works is said to have been 1,622,000 scudi (about 337,916*l.*); and the annual cost of keeping them up is estimated at 4000 scudi (844*l.*). For several miles of this route, the road of Pius VI. is constructed on the Appian. The tall elms on each side give it the appearance of an avenue, which continues for so many miles in a perfectly straight line that it produces a wearisome effect upon the traveller, which the occasion a picturesque scenes on the mountains on the l. of the marshes are not sufficient to counteract. The road for a considerable distance skirts the great canal called the *Canale della Botte*, the *Decennotion* of Procopius, originally made by Augustus, and memorable in the journey of Horace, who embarked upon it and proceeded in a boat to Terracina.

About midway between Torre Tre Ponti and Bocca di Fiume, the spot still called *Foro Appio* marks the site of *Forum Appii*, the station on the Appian Way between Tres Tabernæ and Terracina. There is a small inn, where a lunch may be procured. It was at this spot that Horace embarked in the evening on the canal:—

Inde Forum Appt,
Differtum nautis, cauponibus atque malignis.
Sat. i. v. 3.

It has a higher interest for the Christian traveller, as the spot where St. Paul first met his countrymen from Rome. "And so we went toward

Rome. And from thence, when the brethren heard of us, they came to meet us as far as Appii Forum, and the Three Taverns: whom when Paul saw, he thanked God, and took courage." *Acts* xxviii. The road follows the canal all the way to the next station, 2 m. before reaching which a road branches off on the l. to

[*Sezze* (6000 Inhab.), one of the most conspicuous objects among the mountains on the l. of the road, occupying the site of the ancient Volscian town of *Setia*. It was the place where, from its strong position, the Carthaginian hostages given at the close of the second Punic war were confined. The old road from Rome to Naples passed at the foot of its steep hill. The only objects of interest at *Sezze* are the ruins of a building called the Temple of Saturn, and some remains of the ancient walls. Before ascending the hill to *Sezze*, the road continues along its base to

Piperno, 7 m. further. It preserves the name of *Privernum*, famous for its long struggles against Rome; but the ruins of the ancient city are 1 m. to the N., and in the plain, near the high road leading to Frosinone. The plain of *Piperno* is situated in the midst of the Volscian Mountains, the pinnacles surrounding it being crowned with the picturesque castles and villages of *Rocca Gorga*, *Maenza*, *Rocca Secca*, and *Prossedi*. 3 m. further S. is the Cistercian monastery of *Fossanuova*, in which St. Thomas Aquinas died, on his way to the Council of Lyons in 1274; according to Villani, of poison administered to him by order of Charles I. of Anjou, King of Naples. Its site may be seen from the high road in the valley through which descends the *Amasenus*.

5 m. beyond *Fossanuova* is *Sonnino*; and in a parallel valley, and 6 m. from *Prossedi*, *San Lorenzo*—two villages celebrated for their picturesque female costumes, and notorious as the headquarters of the most daring bands of *brigands* that have infested in modern road from Rome to Naples.]

Returning to the high-road—

1 *Bocca di Fiune*.

1 *Mesa*; on or near the site of the station *Ad Medias*, between *Forum Appii* and *Tarracina*. On each side of the entrance to the post-house is an ancient milestone, with inscriptions of the 6th year of the reign of Trajan; and near it are the remains of a large ancient tomb, on a huge quadrangular base cased with large blocks of limestone brought from the neighbouring Volscian mountains.

1 *Ponte Maggiore*, soon after passing which, the streams of the *Ufente* and *Amaseno*, the ancient *Ufens* and *Amasenus*, are crossed near their junction beyond *Mesa* at the 68th mile. The *Amasenus* is mentioned by Virgil, in describing the flight of *Metabus* and *Camilla*:—

Ecce, fugae medio, summis *Amasenus* abundans
Spumabat ripis; tantus se nubibus imber
Ruperat; ille, innare parans, infantis amore
Tardatur, caroque oneri timet.—*Aen.* xi. 547.

The inscription relative to the works of Theodoric on these marshes, which is preserved at *Terracina*, was discovered here. Midway between *Ponte Maggiore* and *Terracina* were situated in the days of Horace the grove, temple, and fountain of *Feronia*,

quarta vix demum exponitur hora;
Ora manusque tua lavimus, *Feronia*, *lympha*;
Sat. i. v. 23.

but the traveller will not find any traces of the locality. A fine olive plantation has been lately made on the declivity of the adjoining mountain by Count Antonelli, and forms a remarkable object from *Ponte Maggiore* on the l. The modern road leaves the line of the Appian at the base of the hill of *Terracina*, the latter running more to the l., and nearer the base of the mountain. A fragment of it may be seen in a stable nearly opposite to the inn.

1 *TERRACINA* (5000 Inhab.—*Inn*: *La Posta*), the *Anxur* of the Volscians, the *Trachina* of the Greeks, and the *Tarracina* of the Romans, who made it one of their naval stations.

Its Volscian name was retained by the Latin poets, who frequently allude to the beauty of its position :

Millia tum pransi tria repimus; atque subimus

Impositum saxi late candentibus Anxur.
HOR. SAT. I. v. 25.

O nemus, o fontes, solidumque madentis arenæ
Littus, et æquoreis splendidus Anxur aquis.
MART. X. 51.

Diligence to Sparanise stat. on the rly. every morning, arriving at Sparanise for the train that reaches Naples at 6.30 P.M.

On entering Terracina the traveller will not fail to recognise, in the palm-trees, the orange-groves, the aloe, the pomegranate, and the prickly pear, his approach to the bright and sunny climate of the South. He will find that Terracina is not merely the frontier town which separates the States of the Church from the Southern Provinces of the Italian Kingdom, but the point where a line of demarcation may be drawn between the physical characters of the two territories.

It is picturesquely situated at the base of the extreme S. point of the Volscian mountains, which here advance so precipitously into the sea as to leave scarcely room for the passage of the road. It is the frontier town of the Papal States, and passports must be *viséed* by the police before quitting it for Naples.

Its bishopric, now united to that of Piperno and Sezze, dates from the earliest ages of the Church; the first bishop S. Epafraeditus, said to have been a disciple of St. Peter's, A.D. 46. The high road passes through only a portion of the town, which is situated chiefly on a steep elevation above it, crowned by an ancient monastery; and higher still are the ruins of the palace of Theodoric. Beyond the inn is a detached mass of rock rising boldly above the road, a conspicuous and picturesque object, which forms so characteristic a feature in the scenery of Terracina. It was formerly inhabited by a hermit, whose cell may be descried about half up its side. There are few places which present so many memorials of the nations and king-

doms which have successively exercised their influence on the destiny of Italy. The ruins which we find here recall the Volscians, the Greeks, the Romans, and the Goths; whose monuments still exist side by side with the works of the modern popes.

The *Cathedral*, dedicated to St. Peter, is supposed to occupy the site of the temple of Jupiter Anxur. The beautiful fluted marble columns were taken from the ancient building, together with a marble vase covered with bas-reliefs, and a fragment of mosaic. In the Piazza is the inscription relating to the attempts of Theodoric to restore the Appian Way. Above the town are considerable remains of Pelasgic walls and some ancient reservoirs for water; but the most conspicuous and picturesque ruins are those of the *Palace of Theodoric* on the summit of the precipice. No one who can spare a couple of hours should omit visiting this ruined palace of the Gothic lawgiver. Besides the view, which is very beautiful, and extends, on the one side, over the whole expanse of the Pontine Marshes, and on the other, over the coast as far as Ischia, embracing the Ponza islands, the building itself is extremely interesting. Many of the corridors and chambers are perfect, and resemble in their arrangement those of Nero's Palace in Rome. Near the path leading to it are ancient quarries on the side of the cliff, where there are several Roman inscriptions, left by the workmen in former days. The ascent ought not to be attempted without a guide, an office which any of the numerous boys who are always hanging about the inn will readily discharge for a paul. The *ancient Port* is now nearly filled up with sand, but its massive mole, and the size of the basin, said to be upwards of 3800 feet in circuit, still attest its importance as one of the principal naval stations of the Romans. The rings for mooring the vessels may still be seen in the S. angle of the harbour. The palace of Pius VI. is perhaps an appropriate memorial of the immense efforts made by that pope in draining the marshes. It commands

one of the finest views on this coast of Italy. A new pier has been run out beyond the ancient port, which affords protection from westerly winds to the small vessels frequenting it.

[The bold promontory of Circe, the *Promontorium Circæum* of the ancients, now *Monte Circello*, is a perpendicular mass of limestone, almost isolated at the extremity of the Pontine Marshes. It may be easily visited from Terracina. The distance to San Felice by the road which runs close to the sea-shore is 10 m. There are few spots in this part of Italy which are more famous in ancient poetry than this promontory, regarded by the Romans as the fabulous island of Circe.

Proxima Circææ raduntur littora terræ,
Dives inaccessos ubi Solis filia lucos
Assiduo resonat cantu, tectisque superbis
Urit odoratam nocturna in lumina cedrum,
Arguto tenues percurrrens pectine telas.
Hinc exaudiri gemitus, iræque leonum
Vincta recusantium et sera sub nocte rudenum;
Setigerique sues, atque in præsepibus ursi
Sævire, ac formæ magnorum ululare luporum;
Quos hominum ex facie Dea sæva potentibus
herbis
Induerat Circe in vultus ac tecta ferarum.
Que ne monstra pii paterentur talia Troës
Delati in portus, neu litora dira subirent,
Neptunus ventis implevit vela secundis,
Atque fugam dedit, et præter vada fervida vexit.
VIRG. *Aen.* VII. 10.

On the summit of the mountain, which commands one of the most striking prospects in Italy, some ruins may still be traced, which are believed to be the remains of a Temple of the Sun, or, more probably, of the ancient citadel. The city of *Circæii*, one of those captured by Coriolanus, which was in existence in the time of Cicero and was the scene of the exile of Lepidus, is supposed to have been situated either at *San Felice* on the S. side of the promontory, or in the neighbourhood of *Torre di Paola* on the W. Ruins are still visible at both places. From the agreeable position of this city near the sea, and the facilities it afforded for hunting the wild boar, it was the frequent residence of many eminent Romans. Polybius mentions his having often enjoyed the view from its neighbourhood. It

was one of the favourite retreats of Cicero, of Atticus, and, in later times, of Tiberius and Domitian. Among the Roman epicures it was famous for its oysters:—

Circæis nata forent, an
Lucrinum ad saxum, Rutupinove edita fundo
Ostrea, callebat primo deprendere morsu.
JUV. *Sat.* IV. 140.
Ostrea Circæis, Miseno oriuntur echini.
HOR. *Sat.* II. IV. 33.

A large cavern called the *Grotta della Maga* deserves a visit. It is celebrated for its stalactites.]

On leaving Terracina, the road, following the Appian, skirts the base of the mountains, which advance so precipitously into the sea that there is merely room for the road. This narrow pass is the *Lautula*, where a battle was fought between the Romans and the Samnites, B.C. 315; in the second Punic war, it was the stronghold of Fabius Maximus, who held the defile, and prevented the passage of Hannibal by the Appian. About $\frac{1}{4}$ m. to the l. on the slope of the hills is the *Retiro*, a convent of barefooted friars, supposed to stand on the site of a villa where the Emperor Galba was born. The lake on the rt., called *Lago di Fondi*, is the *Lacus Fundanus*, or *Amyclanus*. The latter name was derived from the city of *Amyclæ*, which stood on the plain between the lake and the sea. Its foundation was ascribed to a band of Laconians; who, according to Pliny and Servius, were compelled to abandon it by swarms of serpents. Other writers refer to this city the legend of the destruction of the Lacedæmonian *Amyclæ* in consequence of the silence imposed by law upon the inhabit. as a punishment for numerous false alarms of invasion. When the enemy at length came, no one dared to announce their approach. This view is favoured by the epithet of *tacitæ Amyclæ* applied to it by Virgil. On either side of the road, after leaving Terracina, may be seen the remains of numerous Roman tombs. The papal frontier is crossed at the *Torre dell' Epitaaffio*.

About 4 m. from Terracina we reach

the tower called *Torre de' Confini*, or *La Portella*, from the arched gateway under which the road passes, a small castle with bastions, which is the frontier station of the kingdom of Italy. Beyond Portella, on the l., is the village of *Monticelli*, upon a height above. The Neapolitan province of the *Terra di Lavoro* is here entered, one of the most fertile districts of Southern Italy. Some remains of tombs skirting the Appian are seen on the l. before reaching the gate of

10 kil. *Fondi* (5500 Inhab.—*Inn*: *Locanda Barbarossa*, very indifferent), a dirty and miserable town, which retains the nearly unchanged name of *Fundi*, celebrated in Horace's Journey for the amusing importance assumed by the prætor:—

Fundos, Aufidio Lusco prætore libenter
Linguius, insani ridentes præmia scribæ,
Prætextam, et latum clavum, prunæque
batillum. *Sat. l. 6. 34.*

The family of Livia, the wife of Augustus, came originally from Fundi.

The main street is built on the Appian Way, and some portions of its pavement have been preserved. The polygonal walls may also be traced for a considerable distance, especially on the rt. of the gate by which we enter the town. The principal ch., dedicated to St. Mary, is in the Italian Gothic style, with some round almost Norman arches. The interior is sadly neglected, and has an old fresco and some specimens of Gothic mouldings. The cell in the Dominican convent in which St. Thomas Aquinas taught theology is now converted into a chapel. An orange tree which he planted, and a well called after him, are also shown. The general appearance of Fondi, and the wild costume and sinister countenances of the inhabitants, confirm the ill repute it has borne for centuries, as the robbers'-nest of the frontier. No two towns in Italy have contributed so many "heroes" to the army of brigands as Fondi and Itri. In the 16th cent. Ferdinand the Catholic bestowed the estate of Fondi, with the title of Count, on Prospero Colonna. The widow of

his kinsman Vespasiano Colonna was the Countess Giulia Gonzaga, whose beauty was so remarkable that its fame had reached even to the Turkish court. In 1534, while she was residing in the castle, Heyradin Barbarossa, the brother of the famous pirate Aruch Barbarossa, the usurper of Algiers, landed on the coast during the night, and attempted to carry her off in order to present her to Soleiman II. The clamour of the Turks roused the countess in time to allow her to escape. She jumped from the window of her bedroom, and fled naked, in the dead of the night, to the mountains, where she concealed herself. Barbarossa, disappointed of his prize, sacked and destroyed the town, and carried off many prisoners. An inscription in the church records the event. The Turks again sacked the town in 1594.

The *Cæcubus ager*, one of the most celebrated wine countries of the Romans, seems to have been the low hilly tract from Fondi to Sperlonga, and bordering on the *Sinus Amyclæus*.

Cæcubum, et prælo domitam Caleno
Tu bibes uvam. Mea nec Falernæ
Temperant vites, neque Formiani
Pocula collas.

HOR. *Od. l. 20.*

The range of hills, the Monte Calvi and M. Furca, extending from Fondi to the sea, produces good wine even in our days. In the neighbourhood of the town are some interesting Roman ruins, a house built on a terrace of polygonal construction, and below it a mass of reticulated masonry, still bearing the name of *Varonianus*, its supposed owner.

On leaving Fondi the road for 4 m. traverses the plain, ascending gradually to the foot of the pass leading to Itri, winding up the mountains amidst scenes of a lonely aspect, which seem, both by the natural formation of the country and by the facilities of escape from one frontier to the other, peculiarly fitted to be the haunt of the brigands of both states. During the 16th cent. this pass was the head-quarters of Marco Sciarra, the captain of banditti, who immortalised himself by the

ment he paid to Tasso. It is related by Manso, that Sciarra, hearing that Tasso was on a visit at Mola di Gaeta, sent to offer him, not only a free passage, but protection by the way; assuring him, that he and his followers would be *proud to execute his orders*. Near the foot of the pass is a fort commanding the road, and along the ascent stations for the gendarmeria, by whom the road is now well guarded, and there is no danger of this kind. From the summit of the pass a descent of 1 m. leads to

Itri (5600 Inhab.), a miserable town picturesquely placed on a lofty hill, and surmounted by a ruined castle. It enjoys the pre-eminence of being the birthplace of Michele Pezza, better known as *Fra Diavolo*, a nickname he earned by escaping pursuit for two years, whilst under sentence of decapitation, prior to his employment as a political agent. In 1799 he, with his band, held the passes from Portella to Mola di Gaeta, and his career was one continued series of wholesale murders. Both he and *Mammone*, another chief of brigands, notwithstanding their atrocities, were loaded with honours by the Royal family of Naples during the struggle of 1799. In 1806, *Fra Diavolo*, having landed from Sicily at Sperlonga, was encountered by a French detachment, and defeated. In the hope of finding a way of escape to Sicily, he remained with a small band for two months, wandering by night from forest to forest to evade his pursuers. At length, wounded and alone, and worn out by want and fatigue, he went disguised to seek repose and buy ointments at Baronisi, a village near Salerno, where, suspicion being raised, he was arrested, recognised, and condemned to death.

A good carriage-road leads from Itri to Gaeta on one hand, and to Sora on the other, to connect the great military station at the former with the interior; between Itri and Sora (about 22 m.), it passes by *Capo di Mele* 16 S. *Giovanni Incarico* 11, *Colle Fon-*

tana 11, to Sora 15; crossing the rly. near to Isoletta, and sending off a branch from near Pico Farnose, to Ponte Corvo and San Germano.

[About 8 m. from Itri, by a mountain path, is *Sperlonga*, a fishing village on a sandy headland. It was anciently called *Speluncu* from the numerous natural caverns in the rock. It was in one of these caverns that the Emperor Tiberius, who had here a villa, was saved by the physical strength of Sejanus from the death which the fall of the rocks at the entrance inflicted on his courtiers. This cavern is $\frac{1}{2}$ m. from the village, and has still remains of seats, divisions, and ornaments in stucco. The path that leads to it by the water-side is bordered with Roman remains. Barbarossa made Sperlonga a resting-place for a night previous to his attacking Fondi. The best way of visiting Sperlonga will be in a boat from Gaeta, a distance of 10 m.]

On leaving Itri the road descends the hill amidst vineyards and forest trees. As it approaches the coast the scenery increases in beauty, and classical interest becomes more absorbing. Shortly before reaching Mola the road opens upon the lovely bay of Gaeta, bounded on the S. by its headland, covered with bright battlements and villas. In the distance are Ischia and Procida; and further still we may descry the blue mountains which form the E. curve of the bay of Naples, and the well-known outline of Vesuvius. As we advance, a massive circular tower, in the midst of the vineyard on the rt., and overhung by a carrouba tree, is a picturesque object in the landscape, and would probably be selected by the artist as a striking feature in every view of the bay from this road, even if it did not possess a higher interest as the **TOMB OF CICERO**. This massive sepulchre too closely resembles the other buildings of the same kind on the Appian to leave any doubt as to its real destination; it consists of two stories resting upon an immense square base, and is surmounted by a small lantern with windows. On the hill above

the road some vestiges of foundations may still be traced which probably mark the site of the temple dedicated by Cicero to Apollo; and on the shore, as we shall presently see, considerable remains still exist to denote the position of the Formian villa. The intervening space is now covered with wood and vineyards; and the locality answers so well to the description of Plutarch, that classical enthusiasm may be pardoned for accepting the tradition which supposes this tower to have been erected on the spot where the centurion overtook the litter in which the great orator was escaping to the sea-side, and where the champion of freedom fell beneath the sword of the tribune whose life he had saved by his defence. In spite of the apparent probabilities in favour of this building, antiquaries have suggested that the square ruins on the hill above the road are more probably the remains of the tomb. Tradition, however, often a better authority, has given this tower the name of *Torre di Cicerone*.

The suburb of *Castellone di Gaeta* is supposed to mark the site of *Formiæ*, the capital of the *Læstrygones*, and the well-known scene of the inhospitable reception of Ulysses. Some portions of its ancient walls and a gateway may still be traced. The wealthy family of Mamurra, who was himself a native of *Formiæ*, had engrossed so great a part of the locality, that Horace (who slept there at the house of Murena, the brother of Licinia, whom Mæcenas married) calls it the "city of the Mamuræ"—*Urbs Mamurrarum*:—

In Mamurrarum lassil deinde urbe manemus,
Murena præbente domum, Capitone culinam.
Sat. i. 5. 37.

The line of coast from Castellone to Mola was lined until lately with remains of extensive substructions, terraces, vaulted passages, baths, and grottoes, which appear to have belonged to different Roman villas. The greater part have been destroyed in transforming the Villa Caposele into the modern royal villa, the only portion now visible being included in the gardens below the *Albergo di Cicerone*, con-

sisting of a large hall and about a dozen of smaller rooms. The Formian Villa of Cicero occupied probably the site extending from the royal villa to the gardens of the inn, at the base of which is the little port erected by King Ferdinand II.

5 m. *Mola di Gaeta*. (8000 Inhab.—*Inn*: *Albergo della Posta*, in the town below and on the sea-shore.)

The Formian Villa of Cicero.—The ruins in the grounds of the Villa Caposele were until lately the chief objects of interest at Mola. Below the terrace of the inn, which commands a beautiful prospect, the gardens are filled with masses of reticulated masonry, which are supposed to have been the baths of the Formian Villa, the favourite residence of the great orator, the scene of his political conferences with Pompey, and the calm retreat in which he enjoyed the society of Scipio and Lælius. It is consolatory to find that, however much doubt may have been raised as to the precise purposes of these ruins, the lapse of two thousand years has not altered the majestic mountains which surround the bay; the sea still washes the bright beach upon which the illustrious philosopher loved to ramble; the

Temperatæ dulce Formiæ litus

is as mild and lovely as when Martial celebrated it; and the Etesian breezes during the summer season are still as grateful as when Plutarch wrote his description of the spot. Independently of these associations, the bay of Gaeta recalls the well-known descriptions of Homer, Virgil, and Horace. Local attachment has reconciled the scenery of Mola with that mentioned in the *Odyssey*, and even the fountain of *Artacia*, where Ulysses met the daughter of Antiphates king of the *Læstrygones*, is identified with one still flowing. The wine of the neighbourhood, so celebrated by Horace, has not lost its reputation.

Quamquam nec Calabræ mella ferunt apes,
Nec Læstrygonia Bacchus in amphora.
Languescit mibi.

HOR. OD. III

EXCURSION TO GAETA AND THE ISLANDS
OF PONZA, PALMAROLA, &c.

A pleasant excursion of 4 m. along the shores of the bay, which abound everywhere with the ruins of Roman villas, brings us to GAETA, the ancient *Caieta*. Before reaching it a long village, called the Borgo, extending along the beach, is traversed. The town of Gaeta stands at the base of a rounded hill, crowned by the tomb of Munatius Plancus, now a fortress, and on a projecting headland, which advances into the sea and forms the N. end of the extensive bay anciently called the *Sinus Caietanus*, and still known as the *Golfo di Gaeta*. The W. side of the bay was studded with Roman villas. Scipio Africanus and Lælius were in the habit of retiring there and amusing their leisure with picking up shells on the beach. The port and promontory, to which Virgil has given an immortal interest as the burial place of the nurse of Æneas, are picturesque objects from all parts of the surrounding country :

Tu quoque littoribus nostris, Æneia nutrix,
Æternam moriens famam, Caieta, dedisti;
Et nunc servat honos sedem tuus.

Æn. vii. 1.

After the fall of the Roman empire, Gaeta was one of the three Greek municipalities which became the refuge of the civilization of Rome. Amalfi, Gaeta, and Naples subsequently advanced to independence on the ruins of the Eastern empire, too enfeebled to offer opposition to the change. Their chief magistrate bore the title of *doge*, *duca*, or *ipata*; their wealthy merchants had ships and settlements in the great ports of the Levant. The bluff promontory of Gaeta, united to the main land by a low and narrow isthmus, strengthened by walls, and backed by the defiles of the Cæcuban mountains, gave to this ancient settlement that natural strength which has made it in our own times the key-stress of the kingdom. The city frequently survived the invasions of

the Lombards and the Saracens, and did not lose its liberty until the 12th cent., when it was absorbed, along with the other free cities of Southern Italy, in the Norman conquest. The position of Gaeta is extremely beautiful, and its rich orange, lemon, and citron groves give it a peculiarly southern character. It is the chief city of a district, and the see of a bishopric. It has 15,000 Inhab., including the garrison. The *Cathedral* contains the standard presented by Pius V. to Don John of Austria, the commander of the Christian army at the battle of Lepanto. In front of it is a curious pillar having on its four sides mediæval reliefs of histories of Our Lord. The celebrated column with 12 faces, on which are inscribed the names of the 12 winds in Greek and Latin, is one of the most curious monuments in the town. On the highest point of the promontory is the circular building which forms so conspicuous an object in the landscape. It is shown by the inscription on it to be the tomb of L. Munatius Plancus, and is now called the *Torre d'Orlando*. The other antiquities of Gaeta are the remains of the amphitheatre and theatre, the vestiges of a temple, and the villas of Scaurus and Hadrian. The beauty of the women is very striking.

The *Citadel* of Gaeta has always been one of the strongest positions in the kingdom of Naples. The castle was enlarged by Alfonso of Aragon in 1440. During the invasion of Naples by the French army of Louis XII. in 1501, Gaeta was obliged to surrender by the distressed circumstances of Frederick of Aragon. In the war which arose out of the partition treaty of Granada, it was the last stronghold of the French, and was besieged and captured by Gonsalvo da Cordova, after the battle of the Garigliano, in 1504. Charles V. built another castle and strengthened the fortifications by the addition of important outworks. In 1734 it was besieged by the Spaniards under the Duke di Liria and Charles III., and dishonourably surrendered by Count Tatzenboch. During the French invasion of 1798, the fortress, commanded by the

Swiss General Tschudy, surrendered at discretion to the army of General Rey; an event so disgraceful that it was regarded as an act of treachery, for the garrison contained 4000 soldiers, 70 cannon, 12 mortars, 20,000 muskets, and supplies for a year. After the treaty of Aix-la-Chapelle the fortifications were again strengthened, and the citadel was enabled to sustain the memorable siege of 1806, which is well known from the operations of our navy on the coast in support of the besieged. At the approach of the French army under Massena, the feeble regency of Naples engaged to give up all the fortresses of the kingdom. The citadel of Gaeta was commanded by the Prince of Hesse Philipstadt, who answered the summons of the regency by saying that he should disobey their commands for the higher commands of honour and of war. The prince, assisted by the English fleet upon the coast, gallantly held out until the fall of Scilla in July 1806; and on the 18th of that month, after ten days' continued firing, the fortress honourably capitulated. The palace of the governor was the residence of Pius IX. in 1850, after his flight from Rome, and had since been much enlarged by Ferdinand II. In the tower of the citadel lies buried the Constable de Bourbon, who was killed at the capture of Rome in 1527. The military defences of Gaeta had been immensely strengthened and extended of late years, and it was one of the strongest places in Italy. It formed the favourite residence of the sovereign. An extensive line of batteries along the shore encircle not only the old castle but the adjoining hill, and a magnificent Gothic church, dedicated to St. Francis, was erected. The royal residence was at the junction of the hill of Munatius Plancus and the fortress or castle; along the former roads have been carried in different directions, and the Roman tomb, formerly of difficult access, can now be reached in a carriage.

In 1860 Gaeta again underwent a memorable siege. King Francis II., after being obliged to abandon his capital in the summer of that year, and

making an unsuccessful stand to maintain himself on the lines of the Volturno and Garigliano, was at last (in November) forced to shut himself up in this his last stronghold, with a considerable army. After a siege of several weeks Gaeta surrendered to the Italian army, commanded by General Cialdini; the last Bourbon king taking refuge on board a French man-of-war, by which he was conveyed to Civita Vecchia. At the time of the surrender (Feb. 23, 1861) 800 pieces of cannon formed the defences of this celebrated fortress.

About 30 miles S.W. of Gaeta are the islands of *Ponza*, *Palmarola* and *Zannone*, with some smaller rocks. They belong to the district of Gaeta, and have 2250 Inhab.; *Ponza*, *Pontia*, 12 m. in circumference, is the largest. It received the thanks of the senate for its devotion to Rome in the second Punic war. Tiberius banished to this island his nephew Nero, the eldest son of Germanicus and Agrippina, where he put an end to his life. It is also interesting as the spot on which many of the early Christians suffered martyrdom during the reigns of Tiberius and Caligula. It gives name to the naval victory of June 14th, 1300, in which the fleet of Frederick of Sicily, under Corrado Doria, was defeated by that of Robert Duke of Calabria, under Ruggiero di Loria. *Palmarola*, 5 m. from *Ponza*, is the ancient *Palmaria*; and *Zannone*, 6 m. from *Ponza*, and 12 m. from *Capo Circello*, *Sinonia*. *Ponza* figures in our naval history as the scene of one of the most spirited achievements of the last war. The island was occupied by the French, and, its possession being considered important to our operations, Capt., afterwards Admiral Sir Chs. Napier, having under his orders the *Thames* and the *Furieuse*, ran under the small mole, which was bristling with cannon, and captured the island without the loss of a man, before the enemy could recover from the panic produced by so unexpected an intrusion. For this gallant achievement Sir Charles had the title of Count of *Ponza* conferred upon him.

by Ferdinand I. These islands, highly interesting to the geologist, have been described by Brocchi, the celebrated Italian geologist, and by Mr. Powlett Scrope. Zannone, the island nearest to Gaeta, is composed chiefly of limestone covered with trachyte; the limestone being converted into dolomite at the point of contact. The other islands are entirely volcanic, although no trace of a crater has yet been discovered. Ponza is composed of prismatic trachyte, accompanied by a semi-vitreous conglomerate, enclosing fragments converted into obsidian, pearlstone or pitchstone porphyry. On this conglomerate the trachyte, which forms the great mass of the island, rests.

25 m. S. of Gaeta, and about midway between Ponza and Ischia, are the islands of *Ventotene* and *San Stefano*, with 750 souls. At San Stefano was an *ergastolo* or prison for state criminals during the Bourbon government. *Ventotene*, the ancient *Pandataria*, is the island to which three princesses of imperial Rome were exiled. Julia, the only daughter of Augustus, the beautiful wife of Marcellus, Agrippa, and Tiberius, was banished by her father to this island, on account of her dissolute life. Her daughter, Agrippina, the wife of Germanicus, was sent also to this island by Tiberius, and allowed to perish by hunger. Octavia, the daughter of the Emperor Claudius and Messalina, and the divorced wife of Nero, was banished to *Pandataria* by the Empress Poppæa, who compelled her to commit suicide by opening her veins, and then ordered her to be beheaded, and her head carried to Rome, that she might behold the features of her rival in death.

Leaving Mola di Gaeta for Naples, the road enters the plain of the Garigliano, across which the drive is beautiful. 3 m. from Mola on the rt. is the picturesque headland of *Scauro*, with its little fishing port. The bridge over *am* which the road crosses near

Mola was the last point at which the French ineffectually attempted to rally after their rout on the banks of the Garigliano in 1503.

[Two m. beyond Mola a bridle-path of 18 m. branches off on the l. to San Germano. Leaving Castelonorato and Spigno on hills to the l. it crosses the *Ausente*, a tributary of the Garigliano, and reaches a secluded plain where this small stream rises. Here several remains of buildings, and broken marble pillars and capitals, scattered among vineyards and thickets of myrtle, are supposed to point out the site of *Ausona*, a city destroyed during the second Samnite war by the Romans, who, according to Livy's account, put all its inhabitants to the sword—*nullus modus cædibus fuit*. In the ch. of S. Maria del Piano, supposed to stand on a temple of Hercules, there are some tombs of the 15th cent. Along the path, for the last 5 m., are considerable remains of an old Roman road which connected the *Via Appia* and the *Via Latina* between *Formia* and *Casinum*. A gentle ascent, from which there is a magnificent view over the bay of Gaeta, leads to *Fratte* (3000 Inhab.), a village on the ridge of hills. In its principal ch. there are two ancient sarcophagi, and a large marble pedestal with an inscription showing that it was dedicated to Hercules. Leaving *Rocca Guglielma* on an apparently inaccessible rock on the l. and passing under the dreary village of Castelnovo, the path descends to San Giorgio, beyond which the Liris is crossed by a ferry-boat. Half a mile on the l. of the path, near the river, at a spot called *Terame*, are several ruins supposed to belong to *Interamna Lirinas*, an ancient city of the Volscians. Passing next through the village of *Pignataro*, where several antiquities have been found, 4 m. further the road reaches S. Germano (Rte. 140).]

On the l. of the road, before reaching the bridge over the Garigliano, a long line of arches of an aqueduct are seen stretching across the plain, and the road at length passes close to the theatre

and the amphitheatre which mark the site of the city of MINTURNÆ; both close to the post-house. The plain in which they stand, formerly marshy but now well cultivated, although unhealthy, replaces the swamps in which Marius concealed himself among the rushes from the pursuit of Sylla; and the memorable exclamation of the mighty Roman, *Homo! audes occidere Cuium Marium?* will not fail to command respect for the ruins of Minturnæ as long as one stone remains upon another. The town of *Traetto* (6000 Inhab.), which is seen on a hill on the l. $\frac{1}{2}$ m. off the road, arose out of the ruins of Minturnæ.

The Battle of the Garigliano, which has given great interest to this plain, was fought Dec. 27, 1503, on the right bank of the river, a short distance above the point where it is crossed by the present road. The position of the French was not far from the road. They occupied the rt. bank of the river, which is near the heights below Traetto, and less marshy than the l., among whose swamps the Spanish army under Gonsalvo da Cordova remained encamped for fifty days, exposed to all the miseries of the rainy season, awaiting the attack with a constancy of purpose which contrasts strongly with the impatience of the French, upon whom the climate had begun to exercise its fatal influence. The French made some show of an attack by carrying a bridge across the river from their position, but it was productive of no important result, except one of the most chivalrous exploits of the Chev. Bayard, who is said to have defended it single-handed against 200 Spanish cavalry. Gonsalvo at last threw a bridge across the river at Suio, and surprised the French in their position, who, already worn out with sickness, fled across the plain to the bridge of Mola, and Gonsalvo at the close of the day was master of the kingdom. Pietro de' Medici, who, after being expelled from Florence, had become a follower of the French camp, at the first rout of the army embarked at the mouth of the Garigliano with four pieces of cannon, which he hoped to

carry to Gaeta, but the crowd of fugitives who rushed into the boat was so great that it sunk, and he and all on board perished.

8 m. *Ponte di Garigliano*: a former post station. The river Garigliano is crossed by a suspension bridge, erected in 1832. The Garigliano is one of the important rivers of Southern Italy. As the ancient *Liris*, it separated Latium from Campania; and its sluggish stream was noticed by many of the poets:—

Non rura, quæ Liris quæta
Mordet aqua, taciturnus amnis.
HOR. OD. I. 31.

Before crossing the river, the modern road quits the Appian, which may be traced along the sea shore to *Mondragone* (3000 Inhab.), marking the site of *Sinuessa*, mentioned in the journey of Horace, who there met Virgil and his other friends:—

Namque
Plotius, et Varius Sinuessa, Virgiliusque
Occurrunt; animæ, quales neque candidiores
Terra tulit, neque quis me sit devinctior alter.
O qui complexus, et gaudia quanta fuerunt!
SAT. I. V. 39.

Farther on the sea-shore, at a place called *La Posta*, are remains of an arch, supposed to mark the site where the *Via Domitiana* leading to Pozzuoli branched off from the *Appian*, and where an arch was erected to Domitian.

The road from Garigliano to Sant' Agata passes over a rich plain for 6 m. until the ascent over the hills of Sant' Agata: during this part of the road the traveller will have some magnificent peeps up the plain of the Liris, backed by the snowy range of the Central Apennines. As we ascend towards Sant' Agata the volcanic rocks of the Campagna Felice are met for the first time—the hills to the rt. are of limestone, and extend to the sea-shore, ending in the rocky promontory of Mondragone.

8 m. *Sant' Agata*, situated near the summit of the pass. There is a fine view over the town of Sezza and the hills of Rocca Mondragone.

[Half a mile from Sant' Agata, from which it is approached by a long high viaduct, and prettily situated among the hills, is *Sessa* (18,000 Inhab.), which stands on the site of *Suessa Aurunca*, and contains many ancient remains, particularly the ruins of a bridge, still called *Ponte Aurunca*, and of an amphitheatre. The cathedral contains inscriptions, a mosaic pavement, a good ambo resting on columns, and other antique fragments; in the ch. of S. Benedetto there are extensive vaults, supposed to be the remains of a Roman reservoir; and in the monastery of S. Giovanni there is a *cripto-porticus*, remarkable for the large size of the stones with which it is built. The hill on which Sessa is situated is a mass of volcanic tufa, in which have been discovered painted chambers, erroneously supposed to have belonged to a city covered by a volcanic eruption. Sant' Agata will be the best place from which to visit the volcanic group of hills of *Rocca Monfina*, lying about 5 m. from it, nearly midway between this road and that from San Germano. The innkeeper at Sant' Agata will furnish guides and donkeys to visit this interesting volcanic region; the ascent will be about 6 m., during which Sessa can be visited, as it lies on the line of road, and if the traveller prefers he can descend to Teano on the opposite declivity of the range, still 4 m. farther. The detached hills, which appear to have originally formed the outer edge or encircling ridge of its great *elevation crater*, enclose a space nearly 9 m. in circumference. Within this space are two smaller cones, the highest of which, called *Montagna di Santa Croce*, attains an elevation of 3200 ft., or about 400 ft. lower than Vesuvius. The igneous rocks of *Rocca Monfina* are remarkable for their large and perfect crystals of leucite. On the summit of one of its highest narrow ridges, called *La Serra* or *La Cortinella*, some fragments of ancient *temple* of lava, and massive sub-*probably* of a temple, are which have been identified as the capital of the *Auruncians*, occupied this small volcanic

district. In B.C. 337 the Aurunci, being hard pressed by the Seducini, abandoned Aurunca, which was destroyed by their enemies, and took refuge at Sessa, which was hence distinguished by the epithet *Aurunca*.]

Leaving Sant' Agata, we pass through the village of *Cascano*, situated on a saddle-back of secondary limestone upon the ridge of *Monte Massico*, extending from the hills of Sessa in a S. direction to Mondragone, and preserving the name of a tract which the Latin poets have made familiar by their praises of its wines:—

Est qui nec veteris pocula Massici,
Nec partem solido demere di die
Spernit.

HOR. OD. I. 1.

The *Fulcrum Ager* is considered to be the tract extending from the Massic hills to the Volturno, and including therefore the neighbourhood of Mondragone, near which was the *Faustianus Ager*, in which the choicest Falernian was produced. This part of the country has of late been much infested by brigands.

Before reaching Cascano a road on the l. leads to Teano. On descending from the heights of *La Montagna Spaccata*, the view over the plain of the Volturno and the Campagna Felice is magnificent. A beautiful drive across a fertile plain leads to *Francolisi*, a picturesque castle. Near this the road crosses the *Savone*, the *Pajer Sivo* of Statius, which has its origin in the mineral springs near Teano; and 2 m. farther is the post station of

16 kil. *Sparanise* stat. on the rly. The village of Sparanise is at a short distance on the l. A good road of 12 m. branches off on the rt. to Mondragone from this post station; close to which the railway from Capua to S. Germano crosses. 4 miles from Sparanise, at *Lo Spartimento*, the carriage-road from Rome through Frosinone and San Germano falls into this. [The traveller can proceed from the station at Sparanise to Naples in 2½ hours (see p. 22).] Before reaching Capua we cross the Volturno (*Vulturinus*)

upon a bridge rebuilt by Frederic II., whose statue is placed near the gate of the city. This river is often mentioned by the Roman poets for the rapidity of its current. As Capua is a fortified town, the formality of having the passports *viséed*, even though the traveller be merely passing through it, is sometimes required.

There are two roads from Capua to Naples; one through Santa Maria di Capua, the other through Aversa. The road through Santa Maria is 3 m. longer, but will afford an opportunity of examining the ruins of ANCIENT CAPUA (*Excurs. from Naples*). The railway station at Capua is immediately outside the gate leading to the capital. There are 2 railroads through Caserta, which will be the most expeditious mode of reaching Naples.

The country by the Aversa route to Naples is a continued vineyard. It is marked by its extraordinary fertility, and is reputed to be one of the richest in Europe. 2 m. beyond Capua the road skirts the village of S. Tammara.

AVERSA Stat.

On leaving Aversa the road continues to run through a highly fertile country, but it is so flat that it commands no view of the bay, and Naples is not seen until we are close upon the barrier. At *Capo di Chino*, whence the road is carried down a deep cutting in the tufa hill, the road from Caserta falls into this.

The line of rly. by Aversa is described under Rte. 147.

ROUTE 142.

TERNI TO NAPLES, BY AQUILA.

	Kil.	Miles.
Terni to Rieti	35	22
Rieti to Civita Ducale	9	5
Civita Ducale to Antrodoco	26	16
Antrodoco to Vigliano	18	11
Vigliano to Aquila	18	11
Aquila to Civita Retenga	26	16
Civita Retenga to Popoli	26	16
Popoli to Solmona	18	11
Solmona to Valloccura	18	11
Valloccura to Roccaraso	18	11
Roccaraso to Castel di Sangro	13	8
Castel di Sangro to Piano di Foroli	26	16
Piano di Foroli to Isernia	18	11
Isernia to Venafro	26	16
Venafro to Caianello Vairano	26	16
	310	198
Caianello to Naples (rail)	79	49
	398	247

398 kil. = 247 Eng. miles.

Railway projected from Terni to Aquila, and open from Caianello to Naples. 2 diligences daily from Terni to Rieti, continuing to Aquila and Popoli.

Travellers from Florence, who are desirous of proceeding to Naples without passing through Rome, may quit the rly. at Terni, and proceed by Rieti to Aquila and Popoli, where they will fall into the high road of the Abruzzi.

With the exception of a short space near Antrodoco, the road is excellent.

After reaching Papigno (*Handbook for Cent. Italy*, Rte. 107), the road immediately ascends the steep hill above the Falls, parallel to the Nera, so that travellers who wish to visit them *en route* may quit their carriage at Papigno, and rejoin it again at the summit. Thence the road proceeds for about 5 m. along the l. bank of the Velino, passing, but beyond the Velino, the village of *Piè di Luco*, and its lake, the ancient *Lacus Velinus*, with its water-lilies and picturesque banks. The villa of Axius, the friend of Cicero, is supposed to have stood near it. The road crosses to the rt. bank of the Velino, close to its junction with the Turano, about 6 m. before reaching Rieti. From the rich cultivation of

the plain and the fine scenery of the valleys and the encircling mountains, the drive into Rieti is very beautiful.

22 kil. **RIETI** (13,200 Inhab.)—(Inns: *La Campana*, in the Piazza, indifferent; *La Posta*, in the Corso, wretched), the ancient *Reate*. Its chief branches of industry are agriculture and grazing; it supplies Rome with large quantities of cattle. The *Cathedral*, originally a Gothic building, dates from 1456; in the chapel of S. Barbara the statue of the saint is by *Bernini*, and the monument to *Isabella Alfani* by *Thorwaldsen*. One of the columns of the subterranean ch. is a Roman *milliarium*. In the street leading to *Porta Accarana* is an ancient statue, without hands and head, called *Marbo Cibocco*, said, without any authority, to have once represented *Cicero*.

Reate was one of the most important Sabine towns, and in antiquity equalled by few of the cities of Italy, since it is said to have been the first seat of the Umbri, considered the Aborigines of this part of Italy, and to have derived its name from *Rhea*, the Latin *Cybele*:—

... magnaeque Reate dicatum
Coellicolum matri.
SIL. ITAL. VIII. 417.

It was celebrated for its mules, and still more for its asses, which sometimes fetched the price of 60,000 sesterces, about 484*l*. The valley of the *Velinus*, in which it is situated, was so delightful as to merit the appellation of *Tempe*; and for their dewy freshness, its meadows were called *Rosea rura Velini*. Rieti is exposed to inundations caused by the violent storms which occur in the Apennines and cause the *Velino* and *Turano* to overflow their banks.

EXCURSION TO LEONESSA, NORCIA, AMATRICE, AND S. VITTORINO.

Rieti will be conveniently situated for exploring the aboriginal cities in its neighbourhood. Travellers who feel visit them would do well

to obtain letters of introduction at Rieti, for they must be wholly dependent on the hospitality of the resident proprietors.

After crossing the plain of Rieti, a bridle-path skirting *Monte Terminillo*, called also the *Montagna di Leonessa* (6998 ft.), after passing *Cantalice*, reaches *Vedutri*. On the l. are *Morro Vecchio*, identified with *Marrubium*, and *Palazzo* with *Palatium*. From *Vedutri* the path winds up the mountain, at each turning offering magnificent views of the beech forests that stretch away over the declivities of the *Terminillo*, of the vale of Rieti with its lakes, the gorge of Terni, the hills of Spoleto, and a long line of country westward. After passing through a park-like wood, a long descent over barren slopes of rock leads to

Leonessa, 16 m. from Rieti, built about 1252 under the patronage of Frederick II. It is surrounded by villages, and shut out from the rest of the world by an amphitheatre of mountains, scarcely passable in winter. It is entered by a picturesque Gothic Arch combining strikingly with the mountain ridge above, and a ruined castle on one of its crags. The chs. of *S. Pietro degli Agostiniani*, and *Santa Maria fuori della Porta*, have handsome Gothic doorways. From *Leonessa* the path follows one of the streams that enter the *Corno*, a tributary of the *Nera*, to *Cascia*, 8 m., which from its acropolis-like hill is supposed to have been a place of some importance, and to have preserved the name of the *Casci* or aborigines; 6 m. further, is

Norcia, the ancient *Nursia*,—

Qui Tiberim Fabarimque bibunt, quos frigida misit
Nursia.

VIRG. *Aen.* VII. 715—

was an episcopal see in the early ages of Christianity, and St. Eutychius, one of the reputed disciples of St. Paul, is said to have been its first bishop. It retains portions of its Etruscan wall, and was the birthplace of St. Benedict, of Sta. Scolastica, and of *Vespasia Polla*, the mother of the Emperor *Vespasian*. In the time of Sue-

tonius the tombs of her family were still existing at *Vespasie*, 6 m. from Nursia. Nursia was almost entirely destroyed by an earthquake in 1857. A carriage-road in progress from Ascoli to Nursia is completed from the latter to Spoleto (see *Handbook of Central Italy*, Rte. 99).

Instead of returning by the same route, the traveller may proceed to Aquila through

Amatrice, reached by a bridle-path of 12 m. from Nursia, is situated near the head waters of the Tronto. It dates from the middle ages, and was once of considerable importance. It is now a forlorn place, wasted by earthquakes and dissensions, which scattered its population over the villages by which it is encircled. There are some interesting chs. with paintings, mostly retouched, by *Colli dell' Amatrice*. The chs. of S. Agostino and San Francesco have beautiful Gothic doorways. From Amatrice, a path of 6 m. leads to Civita Reale, and 2 m. from it, at the head of the valley and close to the source of the Velino, is

Collicelli, a hamlet near the site of *Falacrinum*, Vespasian's birthplace. On the hill above the ch. of S. Silvestro in *Falacrinum* are some ruins supposed to belong to the paternal house of the Flavian family, in which Vespasian was born, and which he preserved in its original state, and often visited. *Locum incunabulorum assidue frequentavit, manente villa qualis fuerat olim, ne quid scilicet oculorum consuetudini deperiret.*—*Suet.* viii. 2. There are traces of an old winding ascent to the top of the hill. The path reaches next *Montereale* (7 m.), from which a new road of 10 m. joins the road from Antrodoco to Aquila, near *Coppito*, half a mile from the latter.

San Vittorino, about 3 m. from Aquila, on this road, is a hamlet on the banks of the Aterno, supposed to occupy the site of *Amitemnum*, a powerful Sabine city of great antiquity, which assisted Turnus against Æneas:

Una ingens Amiterna cohors, prisque
Quirites,
Ereli manus omnis, oliviferæque Mutusæ:

Qui Nomentum urbem, qui Rosæ rura
Velini,
Qui Tetricæ horrentes rupes, montemque
Severum,
Casperiamque colunt. . . .

Æn. vii. 710.

On the hill is a square tower with old inscriptions, and a sculptured lion built into its walls. Below it is a ch. in which S. Victorinus, an early bishop of Amitemnum, is buried. His martyrdom is represented on some bas-reliefs in the wall; a tablet bears the date 1174; and there is a subterranean ch. used as a place of worship and burial by the early Christians. This hill seems to have been the Acropolis of Amitemnum, for terraces may be traced down to the plain. At the foot of the hill, behind the village, are some polygonal walls, and in the plain are the ruins of an amphitheatre constructed of brick, in the style of imperial times. The river runs completely through the ancient theatre, which is easily traced; foundations of other edifices are visible in various parts of the plain, and even in the bed of the river. Amitemnum was the birthplace of *Sallust* the historian.

From Rieti the road ascends the valley of the Velino as far as Antrodoco, and in picturesque beauty is hardly to be surpassed. At a mile from the road, on the rt., the Salto falls into the Velino. At Casotto di Napoli, a ruined house between Rieti and Citta Ducale, is a hill called *Lesta*, retaining traces of ancient fortifications and polygonal walls: it is supposed to mark the site of *Lista*, the capital of the Aborigines. An ancient fountain still exists near the entrance gate. About half-way between Rieti and Citta Ducale was the line of boundary between the States of the Church and the kingdom of Naples.

5 m. *Citta Ducale* (2100 Inhab.), formerly the frontier town of the kingdom of Naples, built in 1308 by Robert Duke of Calabria, was once a place of considerable strength, and its ruined walls still make it a picturesque object. It is the chief town of the district.

The country between Citta Ducale and Antrodoco, which is extremely beau-

tiful, follows the valley of the Velino: the lower hills are covered with vines and olives, while the higher ridges are clothed with forests. The gaseous emanations of sulphuretted hydrogen from the pools which occur on either side of the road, some bubbling up with violence, form the *Aquæ Cutiliæ*, the modern *Bagni di Paterno* (4 m.), which were much resorted to by the Romans for their medicinal properties. Vespasian visited them every year, and it was while residing here that his death took place, in A.D. 79. The most remarkable of these pools is the *Pozzo di Latignano*, the ancient *Lacus Cutiliæ*, situated on the l. of the road at the foot of the hill on which stands the village of *Paterno*, and below the ruined terrace of a Roman villa or bath. The stream produced by its violent action is strong enough to turn a mill; and some masses of incrustations of carbonate of lime and vegetable substances become occasionally detached, and assume the appearance of the floating island mentioned by Dionysius of Halicarnassus. Varro called the Cutilian Lake the *Umbilicus Italiae*, because he supposed it to be exactly in the centre of the peninsula. From this circumstance some writers confounded it with the *Amsanctus* of Virgil, misled by the "*Est locus Italiae medio*." (Rte. 148.) Not far distant, but nearer Rieti, are ruins of a large building supposed to be the palace of Vespasian. Near the road, and running parallel to it for some distance, are remains of the *Via Salaria*.*

* The *VIA Salaria* traversed the *Sabina* and terminated at *Hadria*. It derived its name from its being the road by which the salt made on the shore of the Mediterranean, chiefly about Ostia, was carried into the interior of the country. The stations on it were—

Eretum, M. P.	xviii.	<i>Grotta Marozza</i> .
Vicus Novus,	xiv.	near <i>Ostia Nuova</i> .
Reate,	xvi.	<i>Rieti</i> .
Cutiliæ,	viii.	<i>Bagni di Paterno</i> .
Interocrea,	vi.	<i>Antrodoco</i> .
Falacrinum,	xvi.	near <i>Collicelli</i> . (?)
Vicus Badiæ,	ix.	near <i>Illica</i> . (?)
Ad Centesimum,	x.	<i>Fresunco</i> . (?)
Asculum Picenum,	xii.	<i>Ascoli</i> .
Castrum Truentium,		near the mouth of the <i>Tronto</i> .
Castrum Novum,	xii.	near <i>Giulia Nuova</i> .
<i>Ostia Aterni</i> ,		<i>Pescara</i> .
<i>Hadria</i> ,	xvi.	<i>Atri</i> .

The Velino is crossed beyond Borghetto shortly before reaching

16 m. *Antrodoco*. (Inn: small and poor, outside the gates.) Nothing can surpass its romantic position. It is situated upon the Velino, at the point where the river emerges from its deep glen at the foot of Monte Calvo, to pursue a W. course towards Rieti. Where the two valleys join, there is a deep glen or defile, called the *Passo di Antrodoco*, formed by the flanks of Monte Calvo, which begin to close in upon the Naples road at *Rocca di Corno*; so that the town is situated at the junction of the three glens, and forms a striking object from whatever quarter it is seen. Its ancient name *Interocrea* (between mountains) was derived from this position. Above the town, overlooking the river, rises a ruined castle of the Vitelli family, but from the height of the surrounding mountains the view from it is circumscribed. The *Monte Calvo*, a spur from the mass of the Terminillo Grande, rising behind the town on the E. and N., is sometimes ascended for the sake of the prospect. It commands the plains of Aquila and the country as far as Rome.

From Antrodoco an interesting walk or ride up the valley of the Velino, as far as *Sigillo* (6 m.), will afford an opportunity of seeing some imposing specimens of ancient engineering. The *Via Salaria* was carried through this narrow defile, supported on terraces rising from the river's edge, and at times carried along the brink of precipices to admit its passage. The most striking of these cuts is about 100 ft. high, and had, till recently, a tablet with an inscription stating that the substruction was raised during the reign of Trajan.

The narrow pass, through which the road to Aquila proceeds, has on several occasions been the scene of hostile engagements with the armies which have invaded Naples. In 1798 a handful of peasants held it so as to repel a column of the French army; in 1821 the Neapolitans under Gen. Pepe allowed the Austrian army to pass with scarcely any opposition. The road is extremely beautiful; the land is rich and well

watered, and the hills are luxuriantly wooded. One of the remarkable features of the road is the number of ruined castles: beyond the *Madonna della Grotta* is one of considerable extent, much resembling those of the Tyrol; and at the extremity of the glen is another of great size, clothed with ivy, and forming a very picturesque termination to the valley on the side of Aquila. The road crosses the Aterno beyond Coppito, where another (3 m.) branches off on the l. to S. Vittorino and Amatrice.

22 m. AQUILA (12,100 Inhab.—Inn: *Locanda del Sole*, large, but badly furnished and wretched), founded by the Emperor Frederick II. as a barrier to the encroachments of the popes, is the capital of Abruzzo Ultra II., the see of a bishop. It is well built, with good streets and a large number of palaces and chs. The lower classes have emigrated in considerable numbers in recent years. In 1706 the city was nearly destroyed by an earthquake; 2000 persons perished in one ch., a great part of the city was overthrown, and from its effects it has never recovered.

Aquila is full of interest; and its antiquities and chs. will well repay a visit. *St. Bernardino da Siena*, the principal ch., has a façade erected in 1527, by *Cola dell' Amatrice*, as stated upon the inscription over it. It is composed of three orders, the lower being Doric. The workmanship is unusually elaborate, and, in spite of the heaviness, it is imposing. Over the principal door, which is Corinthian, are bas-reliefs of the Madonna and some kneeling saints, one of which is the portrait of *Girolamo da Norcia*, a great benefactor of the ch., and who erected the fountain in the adjoining piazza. In the interior, the roof and its compartments are handsome; the marbles are from the mountains in the neighbourhood. The monument of San Bernardino is a fine specimen of art after the Revival. It is a large urn of white marble, wrought with elegant arabesques and decorated with statues and other sculptures in high relief. It was executed in 1505 by *Silvestro Salviati*

dell' Aquila, at the expense of Giacomo Notar Nanni, a merchant, and it cost 20,000 gold ducats. It formerly enclosed a silver chest containing the ashes of the saint, executed in 1505, by *Silvestro di Ariscula*, and his scholar *Salvatore*, both artists of Aquila, and by order of Louis XI.; but the French in 1799 broke open the monument and carried off the silver. Near the altar is a monument to a Contessa di Montorio. It represents a mother and her infant in a recumbent posture, and was the work of *Silvestro d'Aquila* (A.D. 1496), to be ranked with the great Tuscan sculptors of the 15th centy. This ch. contains in the 1st chapel on rt. a fine work by *Luca della Robbia*, representing the Coronation of the Virgin, and Resurrection of Our Lord; it was brought from Florence by *Oliva Vetusti*, to decorate the chapel of her family. The figures are white on a blue ground. The choir-books are of great beauty: they were for the most part written by a friar, Beato Filippo da Aquila, in 1456, and admirably illuminated by Michel Angelo Perugino. Near the altar is a large picture of the Crucifixion, by *Ruter*.

Sta. Maria di Collemaggio is encrusted with white and red marble. The façade alone remains of the original Gothic edifice. The porch is extremely rich. The central doorway is rounded, consisting of four bands, three of which are spiral, the other being composed of small figures of saints or angels. The canopied niches are of great variety; the twisted pillars are richly carved. The niches were once filled with statues, of which only seven now remain. The two lateral doorways have two elaborately twisted columns on each side, but partly concealed by plaster. The three rose windows, though now blocked up, are still extremely beautiful. Above the porch a balcony runs along the front of the building, from which the bishop of the diocese reads, on every 29th of August, the bull in favour of Aquila, granted by Celestin V., who was consecrated pope in this ch. in 1294, and was afterwards buried in it. The in-

terior of the ch. has a rich roof, and the floor contains several monuments to members of the order of the Celestins. The monument of Celestin V., by *Girolamo da Vicenza*, erected in 1517, is of marble and covered with a profusion of arabesques. The choir is Gothic altered into a classic style. The body of the building was greatly injured by the earthquake of 1703. In this ch. are preserved some good paintings by *Ruter*, a Celestin monk, the pupil of Rubens, who has left here some interesting works, containing historical portraits. The most important are the Coronation of Celestin V. in the presence of Charles II. of Anjou, and his son Charles Martel; the defeat of Braccio at the siege of Aquila; and the life and miracles of Celestin V.

Many of the other churches and public buildings exhibit fragments of Gothic architecture. The *Madonna del Soccorso* has in one of its chapels a fine altarpiece by an artist of the 15th centy.; *San Giuseppe*, a good Gothic tomb of a member of the Camporeschi family, who were Lords of Aquila—it was erected in 1432 under the Angevin dynasty. *Santa Maria di Paganica* has a fine doorway, with rich carving, and a ruined rose window. *San Silvestro* has a window and doorway, with old Gothic side windows closed up, and a picture of the Baptism of Constantine, one of the good works of art in the city. Inside the Gothic doorway there are some frescoes by the school of Giotto. *San Domenico* has a handsome window. *S. Maria di Soccorso* has a simple but very pretty façade; *Il Vasto* has a splendid Gothic window; *San Marco* has two Gothic doors; and *Santa Giusta* has the richest window in Aquila; the bands rest on figures in different attitudes, and of grotesque forms. Behind this ch. is an old Gothic house with a room painted in fresco; over the entrance is an inscription with the date 1462, and a quaint Latin distich alluding to the name and arms of the proprietor. In the Strada Romana is a curious old house with Gothic windows, porches,

ture gallery, among which are :—a Magdalen by *Annibale Caracci*; a St. John by *Guercino*; a Magdalen by *Paolo Veronese*; Martyrdom of St. Catherine by *Baroccio*; the Democritus of *Guido*; Christ with the Cup by *Andrea del Sarto*; an admirable portrait of Card. Torres, by *Domenichino*. But the *chefs-d'œuvre* of the gallery are a Stoning of Stephen, on copper, by *Domenichino*, and a Last Supper by *Titian*, on marble.

The *Palazzo Dragonetti* has also some paintings, among which are several by *Pompeo di Aquila*, a native artist of the 16th cent.

The *Citadel*, built in 1534 by the Spanish engineer Pirro Luigi Scrivera, is one of the most massive and imposing fortresses of the 16th cent. in Italy, though useless against modern artillery. It is a regular square flanked by low round towers; its curtains are 24 ft. in thickness, and the fosse which surrounds it is 70 ft. broad and 40 ft. deep. Over the gateway are the arms of the Emperor Charles V. The walls, built with extraordinary strength, have been unaffected by any of the earthquakes from which the city has suffered. A portion of the fortress is now used as a prison, and a small garrison is maintained in it.

The old *Palazzo del Governo*, built also in the time of Charles V. by Battista Marchirolo, was the residence of his natural daughter Margaret of Austria, who, after the death of her husband Ottavio Farnese, governed this province. It is a large building, with a lofty tower; but a portion of it was thrown down by the earthquake of 1703.

The siege of Aquila and the death of Braccio Fortebraccio da Montone are among the interesting in Italian history. The battle, which ended in the overthrow of that great condottiere, the rival of Sforza and perhaps the most complete specimen of the Italian chivalry of the 15th cent., was fought between the city of Aquila and the hill of San Lorenzo, June 2, 1424. The combined armies of Joanna II. of Naples, Martin V., and Filippo Maria Duke of Milan, under the com-

Palazzo Torres contained a pic-

mand of Jacopo Caldora, were three or four times superior in strength to that of Alfonso of Aragon, commanded by Braccio; and yet the battle would undoubtedly have been decided in his favour, if his signals had not been misunderstood by his reserve. In the fight Braccio was wounded and thrown from his horse; his followers fled, panic-struck at the sight, and the day was lost. Braccio was carried into the tent of Caldora, where he was treated with all consideration; but he neither spoke after he fell, nor noticed even his own followers whom Caldora summoned to attend him. The surgeons declared that his wound was not mortal; but he, determined not to survive his defeat, died on the 5th June, after passing three days without food, and without uttering a word. The astrologers had predicted that neither Sforza nor Braccio would long survive each other, and the death of Sforza by drowning in the Pescara is supposed to have caused Braccio to believe that his own days were numbered. His body was taken to Rome by Lodovico Colonna, where Martin V. refused it the rites of burial as of an excommunicated person; and it still remains unburied in the sacristy of the church of San Francesco dei Conventuali at Perugia. (*Handb. for Central Italy*, Rte. 107.)

From Aquila a new road has been constructed, through the passes of Monte San Franco, to Teramo (Rte. 143). There is a diligence between Aquila and Popoli, in correspondence with the direct line from the latter to Naples; there is also a regular diligence of 4 places, which leaves Naples every Tues., Thurs., and Sat. at midday for Teramo, as well as a vettura corriera taking 1 passenger. The excursion to *Amiternum* (3 m.) can be made conveniently from Aquila.

A wild pass over the mountains leads from Aquila to the Lake of Celano by Rocca di Cagno, Rocca di Mezzo, and Ovindoli. (Rte. 144.)

In the Abruzzi the traveller will see in their homes the *zampognari*, or *pifferari*, the bagpipers who so regularly visit Rome and Naples every Christmas that

the season would seem wanting in one of its ancient customs in the eyes of the Romans and Neapolitans if they did not come to greet it with their carols and their hymns. During the rest of the year they live chiefly on the profits realized by their six weeks' visit to Rome. Their dress at home is quite as picturesque as it is at Rome; pointed hats, plush or sheepskin breeches, and short cloaks, colourless from exposure and wear; a costume which the pencil of Penry Williams has made familiar to the British public.

EXCURSION TO THE CICOLANO DISTRICT, AND TO THE CASTLE OF PETRELLA.

The traveller desirous of investigating the early antiquities of Italy, may, while in this neighbourhood, visit the *Cicolano District*, lying between Rieti and Tagliacozzo, on the rt. bank of the Salto. The excursion must be made on horseback, and can be undertaken either from Rieti, from Civita Ducale, or from Aquila. There are few parts of Italy so little known. The country presents an almost unvarying succession of deep ravines descending from the central ridge of the Apennines, lying between steep hills of moderate elevation and profusely wooded. Upon these hills, scattered over a considerable tract, are the remains of a series of ancient towns, mentioned by Dionysius of Halicarnassus as being the sites of the *Aborigines*, entirely ruined and deserted when he wrote. Martelli, a local antiquary, was the first who proved the accuracy of the descriptions of Dionysius, and Mr. Dodwell and Mr. Keppel Craven subsequently confirmed his observations. It is exceedingly difficult to determine the position of these towns from the ancient names; but *Torano*, near *San' Anatolia*, at the N. base of Monte Velino, which possesses vestiges of Cyclopean walls, is considered to be the *Tiora* of Dionysius, where St. Anatolia suffered martyrdom under the emperor Decius. The sites of the other towns mentioned by

Dionysius are still undetermined, and will probably never be ascertained with accuracy; but the traveller will derive sufficient interest in finding a cluster of cities whose massive walls and other ruins mark the position of the aboriginal settlements precisely as they are described by that historian. The district is now inhabited by shepherds, whose villages are scattered over the valley of the Salto. The proprietors reside on their estates, and it is to them that the traveller must look for hospitality; it will therefore be desirable that he should provide himself with recommendations to some of them.

In this district, about 3 m. on the E. side of the Salto, is the village of *Petrella*, once a feudal possession of the Colonna family. In the castle, now in ruins, was perpetrated towards the close of the 16th cent. the murder of *Francesco Cenci*, at the instance of his wife and daughter, a crime that has been rendered celebrated by the poetry of Shelley, and in the person of Beatrice by the pencil of Guido.

"That savage rock, the castle of Petrella,

'Tis safely wall'd, and moated round about:
Its dungeons under ground, and its thick
towers,

Never told tales; though they have heard
and seen

What might make dumb things speak."

The story has been told by Keppel Craven in his *Travels through the Abruzzi*, and more accurately still, as derived from a cotemporary MS., in an article of the '*Quarterly Review*' (April, 1858). *Francesco Cenci*, the victim, was a Roman noble, the son of a Treasurer or Minister of Finance of Pius V., who had amassed, as such functionaries were wont to do, a colossal fortune—a man of debauched and most dissolute habits: he had been twice married, having several children by his first wife, two of whom were murdered in their youth; of 3 who survived, Beatrice was the eldest, and remarkable for her beauty, which has been handed down to us in Guido's lovely portrait now in the Barberini gallery at Rome. Subjected to every species of ignominy and insult, Beatrice

and her stepmother Lucrezia, unable to bear up against it, were determined to rid themselves and society of such a monster—for which purpose, aided by a certain Monsignore Guerra, who became enamoured with Beatrice, they employed two paid assassins to waylay Francesco on his annual journey to the Castle of Petrella, his usual summer residence. This part of their design having been thwarted, the two women resolved to have the murder perpetrated in the very den of his iniquities. On 9th September, 1598, Lucrezia and her stepdaughter having previously drugged the unfortunate wretch, it was Beatrice who introduced the murderers into her parent's room, who instigated them, when faltering, to the act, who virtually assisted in it, and who emboldened, by her threats and persuasion, the assassins to their parricidal act, effected nearly in the same way as Jael slew Sisera of old. The closing scene is described in an almost cotemporary document as follows:—" *Rentrarono* (the assassins Martino and Olimpio), *resoluti aspettati dalle Donne, onde porta su un occhio del dormiente una frezza, l'altro con un Martello gliela conficcò in testa, e una altra conficcarono nel collo, onde quella misera anima fu rapita del Diavolo (como si crede).*" The crime having been discovered, and one of the murderers having confessed his guilt, the stepmother Lucrezia, with Beatrice and her brothers, after being tortured, confessed also their participation in the murder—were tried and convicted: the circumstances under which the two women had instigated to, and participated in, the tragedy, were, however, such as to offer some extenuation for such an atrocious act, and, although no doubt could be entertained of their guilt, yet many of the leading families of Rome, with whom they were allied, made great efforts to obtain their pardon from the reigning Pontiff Clement VIII. Whilst all was uncertainty as to their fate, a nearly similar crime, the murder of a princess, Santa Croce, by her son, decided theirs. Beatrice and Lucrezia were ordered to be beheaded; Giacomo Cenci, the elder brother, to be quartered; whilst the

younger, Bernardo, then only 15 years of age, was pardoned at the intercession of the celebrated lawyer Farinacci, but on the cruel condition of being seated on the scaffold when the rest of his family suffered their sentence. This inhuman exhibition took place in front of the Castle of St. Angelo at Rome, on the 11th of September, 1599. The Castle of Petrella is now a picturesque ruin. The Cenci family still exist at Rome, having taken the additional name of Bolognetti for a feudal inheritance; they are lords of Vicovaro, the ancient Varia, on the road from Tivoli Subiaco (see *Handbook of Rome, Environs*). The large possessions of the Cencis, which were confiscated on the condemnation of the murderers of Francesco, were restored by a decision of the courts of law in the reign of Paul V., and have not passed into the hands of his family the Borgheses, as is very generally believed at Rome.

From Petrella the traveller may proceed to Antrodoco, to Citta Ducale, or to Rieti. The last route will be the easiest, following the Salto torrent from Tagliacozzo to Rieti.

The other towns of the Cicolano District, all upon eminences on either side of the Salto, are *Pendenza, Capodosso, Mercato*, and *Pesce Rosciano*, on the left bank: *Mercatelli, Vario, Offaga*, and *Comeriano*, on the right.

The projected rly. from Rieti to Tagliacozzo and Sora will pass through this district.

The road from Aquila to Naples is the Consular Road of the Abruzzi.

On leaving Aquila, the road descends the valley of the Aterno. At the 5th m., on a hill on the other side of the river, is Fossa, which marks the site of *Aveia*, a city of the *Vestini*. From the high ground the view towards Aquila is extremely fine. The numerous villages scattered over the valley, the cultivation of the land, the windings of the river, and the snowy mountains in the distance, combine to form a scene of peculiar interest.

16 m. *Civita Retenga*, a village with an old castle on the hill, is the half-

way house of the vetturini. It is at the 112th m. from Naples, and 15 m. from Aquila. About 5 m. east is the town of *Capestrano*, the birthplace of S. Giovanni da Capestrano, the Franciscan who headed the crusade against the Hussites in Bohemia, afterwards joined the army of John Hunyades against the Turks, and was present at the battle of Belgrade, in 1456. He died soon afterwards at Villach, and was canonized in 1690 by Alexander VIII. In the church of Capestrano is buried Alfonso Piccolomini, Duke of Amalfi, who was murdered near Solmona by Carlo Sanframondi, Count of Celano, in 1498, two years after his marriage with the beautiful Joanna of Aragon. Beyond *Narelli* the road enters on a cheerless elevated plain, and is carried by skilful windings down the mountains that form the N. boundary of the valley of Solmona. The view of this valley, encircled by mountains and diversified by the richest vegetation, is very striking.

16 m. *Popoli* (6100 Inhab.—Inn: *La Posta*, tolerable), a dirty town situated at the foot of the mountains, at the junction of the roads from Aquila, Solmona, and Chieti, and 1 m. below the union of the Aterno with the Gizio. The ruined castle of the Cantelmis, dukes of Popoli, is finely placed on an eminence above the town, and adds greatly to its picturesque appearance. The ch. and many of the houses exhibit the same peculiarities of architecture as those of Aquila and Solmona; the most conspicuous is the dilapidated Cantelmo palace, with its fine Gothic windows and armorial shields. A railway is projected to connect Popoli with Pescara and Ancona.

A circular tower, without door or window, over the bridge of the Aterno, has an inscription with the words *Resta! Resta!*—but its history is unknown.

A good road along the rt. bank of the *Gizio* leads to Solmona. 1 m. beyond Popoli are the ruins of *Il Giarmino*, a villa of the Cantelmis.

[About 2 m. farther a mountain road

"is really one of the most perfectly beautiful spots in nature, and the more for being in so desert a place. Its dark waters slumber below bare mountains of great height, and their general effect might recall Wastwater in Cumberland, but that every craggy hill was of wilder and grander form, and that the golden hues of an Italian September evening gave it a brilliancy rarely known in our own North. At the upper end of the lake, which may be $1\frac{1}{2}$ m. in length, an avenue of beautiful oaks, dipping their branches into the water, shade the rocky path, and lead to a solitary chapel, the only building in sight, save a hermitage on the mountain beyond." A path of $1\frac{1}{2}$ m. along the Sagittario leads to the town of Scanno (3000 Inhab.), situated in a narrow valley of little interest. It has a local reputation for the beauty of its women, and for the Greek character of their costume.]

Resuming the post-road from Solmona to Naples, a straight road leads to the base of the lofty range of mountains which bound the plain on the south. In this extremity of the valley the country is rich and highly cultivated, interspersed with cottages and hedge-rows which recall some of the beautiful home-scenes of England (at the present time few parts of Italy are less safe from brigandage). The ascent begins under the town of Pettorano, where there is a tolerable country inn, and continues with little intermission for 5 m. At Pettorano the last view over the valley of the Gizio and the plain of Solmona is one of those rare prospects which are never forgotten by the traveller; it is one of the finest scenes of its kind in Italy. The whole plain, 13 m. long, is spread out like a map at the foot of the pass, and the distant prospect is bounded by a long line of snowy mountains, above which the *Gran Sasso d'Italia* is conspicuous. The Gizio rises in the ravine below ~~no~~. A wild defile, 2 m. in ~~no~~ rings us to

11 m. *Valloscura*. (1120 Inhab.—Inn: *La Posta*, tolerable.) This village well deserves its name, for it is placed in a deep precipitous ravine in one of the most desolate quarters of the pass. The ascent which follows is very steep, and the country is wilder and more dreary than that already passed. It is, however, a perfect picture of this peculiar class of scenery: the rocks in the deep ravines below the road are often so curiously broken that they have all the appearance of Pelasgic walls. At 2 m. from Valloscura we enter on the *Piano di Cinquemiglia*, which forms the summit of the pass. This plain, which, at the 82nd m. from Naples, is 4298 ft. above the level of the sea, and is enclosed by much higher mountains, is perhaps the most wintry spot in Italy. The sudden falls of snow, and the stormy winds to which it is exposed, make it dangerous and often impassable in winter, and sometimes even late in the spring. Heavy falls of snow have been known to take place even in June. In February, 1528, 300 Venetian soldiers perished in crossing it; and a similar fate awaited 600 Germans under the Prince of Orange in March, 1529. A double line of high posts marks the direction of the road through it. In the spring and autumn it is one of the principal stations of the shepherds on their annual migration to and from Apulia. In the spring they bring their flocks from the plains of the Tavoliere to the mountain valleys above Aquila, where they take up their summer quarters, and towards the middle of autumn they return to Apulia for the winter. At the S. extremity the road is carried through a narrow pass, offering one of the finest views on the whole journey, to

11 m. *Roccaraso* (1450 Inhab.), a picturesque place, which is the highest inhabited village in South Italy the Casa Angeloni in it being 4370 ft. above the level of the sea. From here a road branches off on the l. to Palena and Lanciano. (Rte. 143.)

A long and steep descent leads down from Roccaraso into the valley of the Sangro. The mountains are bolder in

their forms than those already passed, and are covered with dense forests of oaks, among which bears are bred and hunted. The views over the valley of the Sangro and the mountain-tract beyond Isernia, with the snowy range of the Matese in the distance, are very fine.

8 m. *Castel di Sangro* (5100 Inhab.—Inn: *La Posta*, clean; the best on this road: the landlord supplies horses), a curious old town at the base of a rocky hill at the extremity of a plain 6 m. long and 2 broad, through which the *Sangro* (*Sarus*) winds its course. It is surmounted by the ruins of the feudal castle of the Counts of the Marsi. Many of the houses are remarkable for their architecture. They generally have coats of arms over the doors, a common practice in the Abruzzi. One near the inn bears the date of 1374. A diligence 3 times a week starts from here for Ortona on the Adriatic, passing through Lanciano.

EXCURSION TO BARREA, ALFIDENA, AND LA META.

[The traveller fond of mountain scenery may make an interesting excursion from Castel di Sangro to S. Germano; but he should not undertake it without securing a good guide and letters of introduction to some resident proprietor at Alfedena and Picinisco. The best way of obtaining them is by applying to the local authorities at Castel di Sangro. From this town a path of 6 m. leads along the plain of the Sangro to the village of *Scontrone*, placed on its l. bank, in the midst of pine-forests. From here the path ascends the river through a romantic valley, which gets wilder and narrower as it approaches *Barrea* (1500 Inhab.), placed on the top of a mountain overhanging the deep ravine through which the Sangro flows. This river rises near the village of *Gioia*, one of the coldest spots in Italy, from under the group of mountains which enclose the Lake Fucino on the S.E.; it runs below the villages of Pes-

casseroli and Opi, in an upper valley shut in on the N. by the *Monte Greco* or *Cimazza* (7875 ft.), and on the S. by the mountain on which stands *Barrea*, which from this circumstance derived its name (*barrier*). From this upper basin the Sangro has found its way to the lower valley through a very deep gorge cut through the sides of the mountains. This gorge is so narrow as to be spanned by an old Gothic bridge of a single arch nearly 150 ft. in height. From *Barrea* we retrace our steps southwards, following the rt. bank of the river, to *Alfedena* (2100 Inhab.), a convenient sleeping-place for the first evening. It stands opposite *Scontrone*, on the bank of the *Rio Torto*, a small stream which runs through the town, and through a narrow cleft in the rock precipitates itself into a dark and deep chasm. In the parapet of the bridge over it is encrusted an old Oscan inscription. *Alfedena* retains nearly the name, although not exactly upon the site, of *Aufidena*, a city of the *Curaceni*, the most northern tribe of the Samnites, which was taken by storm by the consul Cn. Fulvius, B.C. 238. On a hill on the l. bank of the river are some remains of polygonal walls. From *Alfedena* a mountain-path of nearly 18 m., great part of which is to be performed on foot, crosses a high ridge of the mountain of *La Meta* by the *Passo del Monaco*. During the ascent the views of the stupendous rocks and frightful precipices of *La Meta*, which on this side falls almost perpendicularly, are really magnificent. The path traversing the high valley (4795 ft.), in which is the source of *La Melfa*, near the chapel of the *Madonna del Canneto*, descends to *Picinisco* (1200 Inhab.), the 2nd night's rest, situated on a lower slope of *La Miele*. The easiest way of ascending this mountain is from *Picinisco*, where guides can be hired. July and August are the best months to undertake it. The time required will be about 12 hours; but the view from its highest summit (7480 ft. high), extending from the *Monte Corno* in the Abruzzi to the *Monte Alborno* near *Pæstum*, and from the *Adriatic* to the *Mediterranean*, fully compensates

the fatigue of the ascent. The chapel of *S. Maria del Canneto*, in August, is the scene of a *Festa* to which thousands of peasants, in their picturesque costumes, flock from the adjoining provinces. From Picinisco a good path of 6 m. leads to Atina, from which there are roads to Sora and San Germano. (Rte. 144.)]

From Castel di Sangro the high road, after a tedious ascent, passes through

Rionero, a poor village, beyond which the road commands, on the rt., the small plain of the *Volturno*, with those windings from which the river is supposed to derive its name.

[A path of nearly 5 m. leads from Rionero to the source of this river and Castellone, near which are the ruins of the Lombard monastery of *S. Vincenzo a Volturno*, so famous in the middle ages as to have been visited by Charlemagne, and in later times celebrated for its archives. It was suppressed and destroyed at the French invasion, when its collections were transferred to Monte Casino. The walk from Rionero to its ruins, and back to rejoin the high road at the Taverna di Vandra near the 62nd m. from Naples, will not take, for a good pedestrian, more than 5 hours, and the tourist who can afford the time will be highly repaid by the beauty and singularity of the scenery.]

A descent of 4 m. brings us to the post-station called

16m. *Piano di Foroli*, on leaving which the road passes the Taverna di Vandra, a miserable osteria, and then rapidly descends into the valley of the Vandra, from whence it ascends a high mountain called *Il Macerone*, a spur of the Apennines. At the cottage of the Gendarmeria at its base the view, looking back over the mountains of Roccarasa and the valley of the Vandra, and S. over the district of Isernia and the snowy peaks of Matese in the distance, is beautiful beyond description. On

1., built on a high precipitous rock, *anda*, with a large baronial castle.

11 m. *Isernia* (8000 Inhab.—Inns: *Locanda Stefano* and *La Posta*; both bad), the ancient *Æsernia*, a city of Samnium. Its commanding position, and the massive remains of its polygonal walls, which constitute the foundations of the modern ones in nearly their whole circuit, afford a proof of the military skill which the Roman historians ascribe to the Samnites. During the Social War, after the fall of Corfinium and Bovianum, it became for a time the head-quarters of the allied Italians. The high road passes outside the E. wall, between the city and a deep valley watered by the river called the *Fiume del Cavaliere*. In the lower part of this bottom is a rocky mound, with an old circular ch. dedicated to SS. Cosma and Damiano, now used as the public cemetery. The fame of these saints in the cure of disease was so great, that people from all parts of the kingdom formerly crowded to their shrine at Isernia, during the September fair, to purchase masses for their restoration to health, or to deposit offerings for benefits received. Red wax models of different parts of the human body affected by disease were exposed for sale to those who came in search of health. Many of these offerings were of such a character that Sir William Hamilton and Mr. Payne Knight, who in the last cent. investigated the origin of the ceremony, believed it a remnant of the worship of Priapus. In 1780 the government, to suppress the scandal, prohibited the sale or presentation of the objectionable class of *ex voto* offerings; but the practice had taken so firm a hold on the public mind that when Sir Richard Colt Hoare visited the town 10 years later, he was able to procure specimens of the forbidden emblems. The fair is now remarkable chiefly for the display of costumes of the inhab. of the Abruzzi and Terra di Lavoro. Below the ch. is a precipitous hill covered with an ilex grove, surrounding a monastery of the Capucini, remarkable for the picturesque beauty of the site.

The modern town has manufactories of woollens, paper, and earthenware, and is the see of a bishop. It consists chiefly

of one narrow street, running along the crest of the hill. In the middle of the town is a fine old fountain, with 6 rows of arches supported on short columns of white marble of different designs. Near the ch., destroyed by the earthquake of 1804, is an old tower, supposed to have belonged to a gateway of Norman times, at the base of which, on each angle, are 4 mutilated statues. In the adjacent street are foundations of massive buildings, and a rudely sculptured lion, apparently as ancient as the Samnites themselves. Among the inscriptions discovered in the town is one in honour of Septimius Paterculus, præfect of the Pannonian cohort in Britain, and of the Spanish cohort in Cappadocia, and Flamen of the Emperor Trajan: another is in honour of Fabius Maximus, *instauratori moenium publicorum*. The antiquities appear to have been destroyed in the middle ages, when the city was fortified, as many semicircular towers and walls of that period are still to be seen. The frequent earthquakes have also contributed to their destruction. The great curiosity of Isernia is the ancient aqueduct, hewn in the rock. It begins at the bridge on the Solmona side, where the water enters the channel. It is long, and has six airholes or *spiracoli*, the deepest of which is said to be 96 palms (82½ feet). It supplies the fountains and manufactories of the town with water.

From Isernia a road leads by Boiano and S. Giuliano, from which branch off the high road from Naples to Campobasso, and that to Lucera and Foggia. (Rte. 145.)

A rapid descent from Isernia along an excellent road brings us to the valley of the Volturno, passing under the hamlet of Macchia; and the village of Montaquila is seen on a hill above the rt. bank of the Volturno, which is crossed by a fine bridge, where, leaving the town of Monteroduni 2 m. on the l., we enter the province of the Terra di Lavoro. The approach to Venafro is very beautiful; a rich succession of groves and highly cultivated glades, surrounded by hills covered with fine oaks, recall in many parts some

of the finest combinations of English scenery.

16 m. *Venafro* (3500 Inhab. Inn: "*Locanda Maccarri*, with tolerable beds, but little to eat;" there is a fair café adjoining), the ancient *Venafrum*, is situated at the W. extremity of the plain of the Volturno, 3 m. from the river, on the lower slopes of the lofty mountain of Santa Croce, upon which, about half way up its side, are the ruins of an old tower. At the base of the mountain rise the copious springs which form the Fiume di San Benedetto. Another spring in the neighbourhood retains the name of the *Fons Papirius*. The slopes of the hills are still covered with olive-groves, as in the days of Horace:—

..... Insuper addes
Pressa Venafranae quod bacca remittit olivæ.
Sat. II. 4. 68.

..... viridique certat
Bacca Venafro.
Od. II. 6.

Its antiquities have nearly all disappeared, and the only vestiges now remaining are some fragments supposed to belong to the amphitheatre, a small portion of the polygonal walls, and some inscribed stones. The modern town, placed below the site of the ancient, is the see of a bishop, and is highly picturesque from a distance. The feudal castle of the Caracciolo family, occupying a commanding position above it, had formerly fresco portraits of the horses for whose breed the family were famous; but it has lost all its grandeur, and is now hardly worth a visit. Many of the inscriptions recording the names of the personages to whom the horses were presented or sold are curious; one is dated 1524. Venafro was twice desolated by the plague in the last cent. A road from Venafro to S. Germano across the *Monte Sumbucaro*, passes by *Cepagna* and *S. Pietro in Fine*, following nearly the line of a branch of the ancient Via Latina, which led from *Venafrum* to *Casinum*.

After Venafro the road is level. At the point where it approaches the Volturno, a bridge, called the Ponte Reale, leads to the Royal Chase of Venafro, which abounds with majestic oaks and is full of wild boars. The

road proceeds at a little distance from the rt. bank of the river, passing on the rt. the villages of Cepagna, Vallecupa, Rocca Pipirozza, Sesto, and Presenzano. The hills are finely wooded: the high cultivation of the plains gives great variety to the landscape.

Leaving Presenzano upon the declivity of a hill on the rt., the road soon reaches the

16 m. *Caiamiello Vairano* Stat., where this road falls into that from Rome by Ceprano at the *Quadrivium*, and from which the rlyw. is open to Naples (79 kil.=49 m.), in 2 and 3 hours, by

	Kil.
Riardo	6
Teano	6
Sparanise	7
Pignataro	6
Capua	10
Santa Maria	5
Caserta	6
Maddaloni	6
Cancello	6
Acerra	7
Casal Nuovo	3
Naples	11
	79

Rte. 140.

The carriage-road between Pescara and Naples, described in this route, will be in a great measure abandoned by travellers to the N. of Italy and shores of the Adriatic, for that by rail between Naples, Benevento, and Foggia (Rte. 147).

ROUTE 143.

ANCONA TO PESCARA, BY THE SHORES OF THE ADRIATIC, AND FROM PESCARA TO NAPLES, BY POPOLI.

	Kil.
Ancona to Osimo	16
" Loreto	24
" Porto Recanati	28
" Potenza Picena	37
" Civita Nuova	43
" S. Elpidio	50
" Porto S. Giorgio	59
" Pedaso	69
" Marano	77
" Grottamare	81
" San Benedetto	85
" Giulia Nova	100
" Mutignano	127
" Monte Silvano	140
" Pescara	146

Railway 146 kil. = 90½ m. 3 trains daily, in 4 and 5 hours.

Leaving Ancona, the rly. passes by Osimo and Loreto (*Handbk. for Central Italy*, Rte. 88), both the stations being at some distance from these towns, and reaches

4 kil. *Porto di Recanati* (3000 Inhab.), a small town on the coast; thence to *Civita Nuova*, where it crosses the Chienti; from *Porto di Civita Nuova* a very good road of 13 m. to *Macerata* (diligence daily). (See *Handbook of Central Italy*, Rte. 88.)

6 kil. *Porto di S. Elpidio Stat.*, 4 m. beyond which is

9 kil. *Porto di San Giorgio Stat.* (there are 3 Inns here; the *Lione* good in 1857), prettily situated on the Adriatic, and much frequented during the *villeggiatura* season. It is the *Castrum Firmianum* of Pliny. The scenery in its neighbourhood is fine. From this stat. there is a good road of about 5 m. to *Fermo*.

[*Fermo* (18,990 Inhab.), *Firmum Picenum*, an archbishop's see, and capital of a district which contains 110,482 Inhab. It is situated on a hill commanding a great extent

of interesting country. During the Social War Pompey took refuge here after his defeat by Judalicius and Afranius, the latter of whom he eventually defeated under its walls. It was occupied by Cæsar on his march from Rimini. It was taken and retaken by Belisarius and Totila. The cathedral is dedicated to Sta. Maria Assunta. One of the churches is supposed to occupy the site of a temple of Juno. The college was founded in 1632, by Urban VIII. The neighbourhood abounds with charming scenery. "At Fermo are still shown the ruins of the house of Oliverotto, one of the model tyrants of Machiavel in his *Prince*. Oliverotto declared himself prince of Fermo, after having massacred his uncle, who had brought him up, and the principal inhabitants of the town, at a banquet; his reign did not exceed a year, as he was waylaid and strangled at Sinigallia, with Vitellozzo, his tutor in crime and in war, a victim worthy of his more dexterous rival Cesar Borgia." The citadel of Fermo was one of the last strongholds which Francesco Sforza possessed in the March of Ancona, during his struggle with the pope and other Italian princes in the 15th cent. The see of Fermo is amongst the richest in Italy.]

Between Porto di S. Giorgio and the mouth of the Tronto the rly. runs near the sea, having the ridge of hills covered with villages on the rt., passing by

10 kil. *Pedaso Stat.*, at the mouth of the Aso, descending from the hills of Montalto.

8 kil. *Marano Stat.*, and 4 kil. *Grot-tamare Stat.*, at the pretty village of the same name.

[5 m. inland from here is *Ripatransone*, 5000 Inhab., situated on a hill surrounded by walls; it is supposed to occupy the site of *Cupra Montana*. Pius V. in 1571 gave it the title of city; it has a cathedral dedicated to S. Gregory the Great. In the hill beneath the town is a re-

markable cavern. Good roads of 7 m. connect Ripatransone with *Montalto*, the birthplace of Sextus V., and *Offida*.]

5 kil. *S. Benedetto del Tronto Stat.*, the nearest stat. on the rly. to Ascoli. 2 m. farther is

Porto di Ascoli, the former Papal frontier, near the mouth of the Tronto. From here a road 20 m. to the rt. leads to

[*ASCOLI*, *Asculum Picenum*, a town of 12,000 Inhab., and the capital of a province. It occupies a beautiful position on the Tronto, close to the former Neapolitan frontier; it is the see of a bishop; it is a dull and dilapidated place. It was the first city which declared against Rome at the commencement of the Social War. Asculum sustained a memorable siege by Pompey, who compelled it to surrender and beheaded its principal inhabitants. During the Gothic wars it was besieged and taken by Totila. Its cathedral is said to have been built by Constantine, on the ruins of a temple of Hercules. It was the birthplace of Pope Nicholas IV. The fortress was built from the designs of *Antonio Sangallo*, and several of the public buildings were designed by *Cola dell' Amatrice*, whose *Last Supper*, painted for the oratory of the *Corpus Domini*, gained for him a distinguished name throughout the province. From Ascoli a carriage-road to Spoleto passes by Arquata and Norcia: it crosses the central ridge of the Apennines (see *Handbook of Central Italy*, Rte. 99); and a bridle-path leads by *Civitella del Tronto* from Ascoli to Teramo, 22 m.]

The *Tronto* (*Truentus*), once the boundary of the Papal and Neapolitan States; on its S. bank is *Martin Sicuro*, upon the site of the Roman station of *Castrum Truentium*. (Inn: *Locanda Cesarini*.) The Tronto is 1 m. beyond Porto di Ascoli.

Between the Tronto and Pescara the rly. crosses a plain extending from the Apennines to the sea, and vary-

ing from several miles to only $\frac{1}{2}$ m. in breadth. It is highly cultivated, and enjoys a mild temperature, but has little to interest the traveller.

24 kil. *Giulia Nuova* (5050 Inhab.—*Inn*: small but tolerable). The town, on a hill 1 m. from the shore, was built in the 15th cent. by Giulio Acquaviva, Duke of Atri, who removed thither, as a healthier spot, the remaining inhabitants of *Castrum Novum*, which was then called San Flaviano, from the body of a saint of that name brought there from Byzantium in the middle ages. The ruins of S. Flaviano are below Giulia Nuova on the l. bank of the Tordino (*Batinus*).

The plain near them was the site of the battle, fought July 27, 1460, between the armies of John Duke of Anjou, commanded by Niccolò Piccinino, and of the Milanese allies of Ferdinand I. of Aragon, commanded by Alessandro Sforza and Federigo di Montefeltro. This battle, one of the most sanguinary conflicts in Italian history, lasted 7 hours, during the last 3 of which by torchlight. When the generals of each army recalled their men, neither was in a position to pursue the other, or to do more than retire from the scene of carnage, leaving all the baggage on the field. At daybreak the ravine near the castle was filled with the dead and dying; and a local chronicler records that there was not a foot of ground near it which was not covered with "bodies, blood, and armour."

EXCURSION TO TERAMO, CIVITELLA DEL TRONTO, AND THE GRAN SASSO.

[From Giulia Nuova a road of 14 m. leads along the rt. bank of the Tordino, through a well-cultivated country to

TERAMO (8600 Inhab.—*Inn*: tolerable), the ancient *Interamna*, the capital of the province of Abruzzo Ultra I., and a bishop's see, situated just above the junction of the Tordino and *Vezzola*, and the residence of

many rich families. The Gothic *Cathedral*, once remarkable, has been sadly modernised. In the neighbourhood are remains of an ancient amphitheatre, ruins of temples, baths, and aqueducts; many statues have also been found here. The hills above the town command fine views of the Gran Sasso d'Italia.

From Teramo commences the great post-road of the Abruzzi, for that from Aquila to Popoli is a secondary branch. The distance from Teramo to Naples is 21 $\frac{1}{2}$ posts. The mail courier travels it daily, performing the journey in 38 hours.

A bridle mountain path of 14 m. leads from Teramo by *Campiti* to

Civitella del Tronto (1800 Inhab.), placed on a hill near the Salinello. Its castle is built on a rock of travertine. From the town to the sea-shore, rounded masses of breccia, containing fossil shells, mixed with pebbles, occur. In 1557 the Duke de Guise, who commanded the army of Henry II. leagued with Paul IV. against Philip II., laid siege to Civitella, which was defended with great bravery by its garrison. The inhab., even the women, joined the garrison in the defence. After three weeks, the Duke de Guise, mortified at the Pope's failure to provide him with reinforcements, and unwilling to risk a battle with the Duke of Alva, who at the head of 22,000 men was advancing from Giulia Nuova to meet him, raised the siege, and retreated towards Rome.

A new road (41 m.) has been opened from Teramo to Aquila. It follows the rt. bank of the Vomano, passing by *Montorio*, and near *Senaricia* (200 Inhab.), which was for many centuries the smallest republic in the world; it then traverses the narrow valley of Tottea, and by the wild passes of Monte San Franco passes into the valley of the Aterno.

The *Ascent of the GRAN SASSO d'ITALIA*, called also the *Monte Corno*, is most conveniently made from Teramo; but travellers who undertake it must be prepared to find scarcely any accommodation. In fact, it should

not be attempted without procuring letters of introduction at Teramo for some of the proprietors residing at Montorio or Isola. The middle of July will be the best time for the ascent. On leaving Teramo the new road is followed as far as *Montorio*; whence, after crossing the Vomano, a mountain path will lead by *Tossiccia* to *Isola*, where mules and guides must be obtained, and where the night is spent. *Isola* (800 Inhab.) stands at the foot of the *Gran Sasso* on a peninsula nearly surrounded by two small streams, the *Maone* and the *Ruzzo*. The pyramid of *Monte Corno*, broken into tremendous precipices, rises immediately above it, and is scarcely ever lost sight of during the whole ascent. A wild path of nearly 8 m., but which will take about 4 hours, leads from *Isola* to *Arapietra*, a rocky ridge surrounded by rich pastures, where the mules are left. The tourist ought to be at this spot by sunrise; the rest of the ascent must be made on foot. The scenery of the ascent is perfectly Alpine in its character, presenting a magnificent variety of wood-crowned hills, torrents, waterfalls, and precipitous ravines, which constitute some of the most striking scenes in Italy. The height of *Monte Corno* is 10,154 Eng. ft. Chamois are sometimes seen in the upper ranges.

About 6 m. S.E. from *Isola* is *Custelli*, a small village that acquired some celebrity for a manufactory of the so-called *Abruzzi earthenware*, which was carried to such perfection as to be placed on a level with that of *Faenza*. The art is now lost, but some of the specimens in the cabinets of the curious are remarkable for correctness of design and vivacity of colour.

After leaving *Giulia Nova Stat.* on the rly., the *Tordino* is crossed by the rly., and 2 m. farther is *Monte Pagano*, where there are three inns with fair accommodation. About 2 m. farther S. the *Vomano*, a broad stream, very formidable when swollen by the winter

torrents descending from the *Gran Sasso*, is crossed. 3 m. beyond the *Vomano* is

18 kil. *Mutignano Stat.*, from which a road of 6 m. branches off to

[*ATRI* (10,100 Inhab.: no *Inn*, but the traveller will find quarters at the house of a *caffetiere*), the see of a bishop, on a commanding eminence inland, with an extensive and most striking view. There are few cities in this part of Italy which have such high claims to antiquity as *Hadrius Picena*. Its coins, of which there is, or was, a complete series in the local collection of the *Sorricchio* family, are amongst the heaviest specimens known, exceeding in weight the oldest Roman, and have been assigned to a very remote antiquity, some referring them to the Etruscan, others to the Greek settlers, and others to the Roman Colony established there about 282 B.C. The family of *Hadrian* came originally from this city, though the Emperor was born in Spain. Numerous remains of public edifices, baths, and walls attest the size and consequence of the city. It had a port at the mouth of the *Piomba* (*Matrinus*). In the neighbourhood are several subterranean chambers, regularly distributed, and resembling those at *Syracuse*. The apse of the cathedral, one of the most perfect Gothic buildings in the *Abruzzi*, is covered with frescoes of the 15th cent. on the walls and roof of the choir—the history of the Virgin on the walls, the Evangelists and Virtues on the roof. They are by different hands, only one whose name is known, *Luca d'Atri*. The tabernacle over the high altar, and font, are by a Milanese sculptor, *Paolo di Garus*, of A.D. 1503.]

13 kil. *Montesilvano Stat.*, near the mouth of the *Salino*, or *Piomba*. From here a road leads inland to

[*CIVITA SANTANGELO* (7300 Inhab.), 4 m. inland, supposed to be the ancient *Angulus* of the *Vestini*.]

After crossing the *Salino Maggiore* at *Salinas*, a road of 15 m. branches off to

[CIVITA DI PENNE, *Penna* (11,000 Inhab.), situated on a hill. It was the chief town of the *Vestini*, and during the Social War resisted the Roman army that besieged it. It still exhibits remains of ancient buildings. It is now the chief town of the district.]

The road, before reaching Pescara, skirts a low range of hills on the rt. covered with villas, which form the commune of *Castellamare* (4000 Inhab.), and are frequented during the bathing season.

6 kil. PESCARA STAT. (1450 Inhab.—Inn: *La Posta*; very bad), the ancient *Aternum*, is a fortified town at the mouth of the river of the same name. It is a miserable place, situated in an unhealthy plain, afflicted with malaria. It owes its importance wholly to its being a military station. The fortress was built by Charles V.

At the mouth of the Pescara, Sforza di Cotignola, the celebrated *condottiere*, then in the service of Joanna II., perished while leading his army across the river on the 3rd of January, 1424. On that day he marched out of Ortona with his victorious army on his way to Aquila. It is related that he received many warnings by dreams and by the predictions of astrologers against setting out, and that his attendants considered as an evil omen the accidental fall of his standard-bearer when leaving Ortona, by which the banner was torn. But Sforza declared that if such omens frightened others, they would not frighten him. The fortress of Pescara was occupied by the troops of Braccio di Montone, and, all the ordinary fords having been impeded by the garrison, Sforza determined to cross the broad but insecure mouth of the stream. Stormy weather increased the dangers of the passage. While standing in the middle of the river, directing the troops, Sforza saw his favourite page, Mangone, carried out of his depth; in endeavouring to save him, the hind legs of his horse slipped, and the weight of his heavy armour prevented his making any effort to save himself. He was completely disappeared, but his iron-plate *cuirass* was twice seen above the

waves, as if imploring assistance. The horse rose again, but Sforza's body was never found.

ROUTE FROM PESCARA TO POPOLI.

	Kil.	Miles.
Pescara to Chieti	18	11
Chieti to Turri	18	11
Turri to Popoli	26	16
	62	38

A line of rly. is projected from Pescara to Rieti and Terni, to pass by Chieti, Popoli, Aquila, the valleys of the Pescara, Aterno, and Velino: when completed it will form one of the most direct lines of communication between the shores of the Adriatic and the interior of the provinces of Central Italy.

On leaving Pescara the road follows the rt. bank of the river, which in the upper part of its course is called *Aterno*, the ancient *Aternus*, but below Popoli assumed the name of *Pescara* in the 7th centy. Cicero and Livy state that during the 2nd Punic war it was reported, among other prodigies, that the *Aternus* had flowed with blood: *Senatus nuntiavit est Aternum flumen sanguine fluxisse*. The prodigy is seen sometimes in our days, when there is a sudden and heavy rain after a long drought in the upper valleys of Castellvecchio and Subecquo, abounding in deeply coloured ferruginous sand. The Pescara is the boundary between the provinces of Abruzzo Citra and Abruzzo Ultra I.

Osteria di Carabba, at the foot of the hill of Chieti. Close by it on the l. an ascent of 2 m. leads to

11 m. CHIETI (20,200 Inhab.—Inn: *Aquila d'Oro*, tolerable), the capital of the Abruzzo Citra, the ancient *Teate Marrucinorum*:

Cui nobile nomen
Marrucina domus, clarumque Teate ferebat
SIL. ITAL. XVII. 457.

It stands on a hill commanding a fine view, is the see of an archbishop, and the residence of many rich families. The Abbate Galiani, who, as Neapolitan Secretary of Embassy, shone among

the "beaux esprits" at the court of Louis XVI., was a native of Chieti. The order of the *Theatins* took their name from this place, their founder, Paul IV., having been its archbishop. Of the many remains of *Teute*, the most remarkable are—seven large halls, part, perhaps, of some *Thermae*, near the *Tintoria*, ruins of a gateway, and of a large theatre near the *Porta Reale*, and several inscriptions built into the walls of the cathedral, some of which refer to the *Asinian* family, to which *Asinius Pollio*, the friend of Horace and of Virgil, belonged. The churches of S. Paolo and of Sta. Maria del Tricaglio (*a tribus callibus*) stand on the foundations of temples of Hercules and of Diana Trivia. From Chieti there is a road of 16 m. to Lanciano.

[About 7 m. from Chieti, on road to Popoli, is Santa Maria di Arbona, which contains an elegant tabernacle and Paschal candelabrum of the 13th cent.]

Returning to the high road, 12 m. from the Osteria di Carabba, we cross the Orta, a mountain stream, and 1 m. beyond, on the l. bank of the Pescara, are the ruins of a monastery, dedicated to the Holy Trinity, and called *San Clemente*, near the village of Torre de' Passeri. It was founded by the emperor Louis II. for the purpose of receiving certain relics of St. Clement, which he obtained from Adrian II. in 866. The portal sculptures are of great interest; the ambo and Paschal candelabrum at the high altar are of the 13th cent. Remains of the church and monastery, some bas-reliefs, and the bronze gates inscribed with the names of the possessions of the establishment, still attest the extent and wealth of the foundation.

[The tourist fond of wild scenery may follow here a path on the l. which by S. Valentino leads to *Roccamorice* (4 m.), situated on one of the lower slopes of the *Majella*. About 3 m. from the latter place, at a spot called *For-nelli*, fine large crystals of sulphate of strontian are found. From Roccamo-

rice the path ascends the valley of the *Orfenta* to the Piano del Molino, where it is abruptly closed by the peaks of *Monte Cavallo*, *Monte Mucchia*, and *Monte Amaro*, the highest peak of the Maiella group (8956 ft.). Here the Orfenta has its origin from a beautiful double waterfall descending from the stupendous buttresses of Monte Cavallo and Monte Mucchia. Another path descends from the Piano del Molino through Caramanico to Salle, whose inhabitants, as well as those of *Muselluro* and *Bolognaro*, villages near it, have long enjoyed the reputation of manufacturing the best strings for musical instruments. From Salle the tourist may either rejoin the high road below Tocco, or, crossing the ridge of the *Morrone*, whose highest peak is 6862 ft., descend to Solmona (Rte. 142) through the long and narrow gorge of *Valle di Mala Cupa*, covered with thick forests in which the *Santolinus Alpina* grows most luxuriantly. The excursion by S. Valentino and Roccamorice to the waterfalls of the Orfenta, and thence through Caramanico and Salle to Tocco, will occupy a little more than 5 hours, and therefore, by starting early from Chieti, it will be possible to accomplish it and reach Popoli in the evening. But if it is prolonged by crossing the *Morrone* and descending to Solmona, it will take at least 8 hours, as most of the excursion must be made on foot.]

11 m. Turri, post station. Half way between Turri and Popoli is the village of

Tocco (4000 Inhab.), picturesquely situated on a cliff overhanging the road on the l. It was the birthplace of Carlo di Tocco, a lawyer of the 12th cent., from whom the Princes of Montemiletto descend.

The valley beyond this contracts into a narrow gorge about 3 m. long, called *Intermonti*, whose steep limestone sides appear to have been cut through by the Pescara forcing its way between them.

16 m. POPOLI, situated at the upper end of the pass, where the Aterno by

a sudden bend changes its direction to the N.E., and becomes the Pescara. Here this route falls into that from Aquila to Naples, Rte. 142.

ROUTE 143A.

RAILWAY FROM PESCARA TO FOGGIA.

	Kil.
Pescara to Francavilla	10
" Ortona	22
" S. Vito	29
" Fossacesia	37
" Torino di Sangro	47
" Vasto	68
" Termoli	94
" Campo Marino	101
" Chieti	111
" Ripalta	122
" Poggio Imperiale	137
" Apricena	141
" San Severo	152
" Motta	166
" Foggia	180

Railway = 112 m. 3 trains daily in 5½ and 7¼ hours.

The rly. from Ancona to Pescara is described under Rte. 143, p. 54.

From Pescara the rly. runs along the sea-shore in a S.E. direction to

10 kil. *Francavilla Stat.* (4300 Inhab.). The town is on a hill between the Alento and the Faro.

12 kil. *Ortona* (11,860 Inhab.) occupies the site and retains the name of *Orton*, a naval arsenal of the *Frentani*. Placed on a promontory projecting into the sea, it commands an extensive view of the Adriatic, the Maiella Mountains, and the distant Gran Sasso. Its port has been blocked up, but it still exports great quantity of wines, which are the best in this part of Italy. Ortona was the favourite winter residence of Margaret of Austria, widow of Alessandro de' Medici and of Ottavio Farnese. She died here in a magni-

ficent palace she had erected, and which still exists, but in a dilapidated state.

[A public conveyance starts from Ortona 3 times a week, by Lanciano, Casoli, and Palena, for Roccarasa (p. 50), where it corresponds with the diligence and malleposte from Teramo and Aquila to Naples.

This road quits the coast, and proceeds inland to

7 m. *LANCIANO*, *Anxanum* (13,900 Inhab.), the see of an archbishop, and the chief town of the most populous district of Abruzzo Citra. The neighbouring country, as well as all the shores of this mountainous province, is fertile, and has extensive olive-grounds and vineyards, producing a species of malmsey (*Malvasia*). Lanciano is built on three hills, two of which are connected by a remarkable bridge referred to the 3rd cent., and called the *Bridge of Diocletian*. The cathedral, called *S. Maria del Ponte*, is built upon this bridge. The Ch. of *S. Maria Maggiore* has a fine Gothic façade, with 2 superb wheel windows. The house of Anjou endeavoured to increase the prosperity of Lanciano, and conferred on it the privilege of coining money. In the middle ages it was famous for its fair, which lasted 29 days. It was at the siege of Lanciano in 1423 that Braccio and Sforza first measured arms together.

The nearest stat. on the rly. to Lanciano is Fossacesia, on the road to which, upon a woody eminence overlooking the sea, stands the ruined ch. of *S. Giovanni di Venere*, with some good sculptures of the 12th cent.

7 kil. *S. Vito Stat.*

10 kil. *Fossacesia Stat.*

10 kil. *Torino di Sangro Stat.*, near the mouth of the Sangro. From here, after crossing the Osente and Asinello streams, leaving on the l. the Tower and Cape della Penna, the rly. reaches 28 kil. *Vasto Stat.*

[A new road, called *la Frentana*, 47 m., has been opened from Ortona

by Lanciano to Roccarasa, where it joins the high post road (Rte. 142). It starts from Roccarasa, and, skirting the S. flank of the Maiella, reaches *Palena* (12 m.), and 4 m. farther *Taranta*; whence, by a long gallery through Monte Ciricolo, it passes near Lama, 2 m. off. From the latter place a *via naturale* leads to Casoli (8 m.), and thence to Lanciano (14 m.).]

21 kil. VASTO D'AMMONE STAT. (11,490 Inhab. Inn: Locanda del Castello, indifferent), the ancient *Histonium*, on a hill a few hundred yards from the sea. Numerous ruins of ancient edifices attest its former grandeur and extent. In the Piazza there is an inscription recording that L. Valerius Pudens had at thirteen years of age borne away the prize of Latin poetry in the contests held at Rome in the temple of Jupiter Capitolinus. Jacopo Caldora, the leader of the combined armies of Joanna II., Martin V., and Filippo Maria Visconti, built a palace, of which there are large remains. Vasto is still a place of some importance; its olive-grounds are rich. The *Palace of the d'Avalos* family, formerly its feudal lords, which was enlarged by the Marchese di Pescara, the conqueror of Francis I., is said to be still in the same state, and with the same furniture and pictures, as when the hero's wife, Vittoria Colonna, inhabited it. There is a small collection of antiquities in the Municipio. Both Vasto and Ortona suffered much in the 14th centy. from the "Free Companions" of Fra Monreale.

The lines of rly. from Ancona to Foggia, and from Foggia, Bari, Brindisi, and Lecce, are described under Rtes. 143, 143A, and 148.

ROUTE 144.

NAPLES TO ROME, BY S. GERMANO, SORA, AVEZZANO, THE LAKE OF FUCINO, TAGLIACCOZZO, AND TIVOLI.

	Kil.
Naples to Roccasecca by rail . . .	129
Roccasecca to Arce	10
Arce to Isola	10
Isola to Sora	9
Sora to Civitella Roveto	20
C. Roveto to Avezzano	17
Avezzano to Tagliacozzo	15
Casoli	14
Arsoli	6
Tivoli	25
Rome	28

About kil. 283
or 176 miles.

Many of the distances here given are only approximative.

When the projected rly. from Isola to Sora has been made, this route as far as Avezzano will be performed by rail. In the mean time there is a diligence every morning for *Sora* and *Avezzano*, in correspondence with the early morning rly. train from Naples on its arrival at Roccasecca.

The scenery of this route is very beautiful; the way of seeing it to the best advantage will be to follow it from Naples to Rome, going up the valley of the Liris. The inns are execrable, indeed, in most places there are none; it will therefore be useful to get letters of introduction to the resident proprietors before leaving Naples. The mail diligence leaves the Roccasecca Stat. on the rly. daily, taking passengers who leave Naples by the early morning train, and arrives at Avezzano in about 16 hrs., returning from the latter place at 5 P.M., by which Naples is reached in 20 hrs. This will be the quickest mode of reaching the shores of the lake of Fucino. The traveller may start by the early morning train, which will give him time to visit the Amphitheatre at Santa Maria (*Excursions from Naples*), and proceed by the next train to Capua, from which he will reach S. Ger

mano at 1:35 P.M. On the same day he can visit Montecassino, leave S. Germano by the train on the next morning, and go on to Sora, by taking the rly. to Roccasecca, which he will reach in time for the diligence. On the 3rd day visit Arpino, the falls of the Liris, the island of S. Paolo, the lake of Posta, and return to Sora. The 4th day ascend the valley of the Roveto, visit the Falls of Morino or Civita d'Antino, see the entrance of the Claudian Aqueduct below Capistrello, and the *Cunicoli* under Monte Salviano, and sleep at Avezzano. On the 5th day visit Celano and Albe, and reach Tagliacozzo.

At the latter place horses must be procured to proceed to Tivoli. The interesting country along this route, as far as Sora or Avezzano, may be explored as an excursion from Naples.

Starting from Naples, the rly. passes through

Casalnuovo . . .	kil. 11	} Rte. 140.
Acerra	3	
Cancello	7	
Maddaloni	6	
Caserta	5	
St. Maria di Capua . .	7	
Capua	5	
Pignataro	9	
Sparanise	6	
Teano	7	
Riardo	6	
Caianello	7	
Presenzano	7	
Mignano	7	
Rocca d'Evandro . . .	8	
San Germano	10	
Aquino	12	
Roccasecca	5	

Leaving Roccasecca Stat.,

10 kil. *Arce* (1500 Inhab.) is on the carriage-road from Ceprano to Isola, upon the slope of a hill crowned by a mediæval fortress called *Rocca d'Arce*.

The position of *Rocca d'Arce*, still occupying the site of the ancient *Arx Volturnum*, is very striking. It has remains of polygonal walls, and is a picturesque object from all parts of the surrounding country. It was strongly fortified during the middle ages, when it was considered impregnable. It is supposed to be an ancient *Arceanum*, near which

was the villa of Quintus Cicero, mentioned by his brother in his letters to Atticus, and in the dialogues *De Legibus*: *locum æstate umbrosiorem vidi nunquam*. Many inscriptions have been discovered in which the names of the family of Cicero occur. Some ruins on the east are called *l'Aja di Cicerone*, or Cicero's Barn, and a ruined aqueduct is supposed to be that which Quintus employed the architects Messidius and Philoxenus to construct.

From *Arce* we proceed parallel to the bank of the Liris; but the river is seldom visible from the road. Soon after crossing a sulphurous stream, we see on a hill on the rt. the village of Fontana, and on the l. beyond the river and the frontier Monte S. Giovanni, known for its once vast and wealthy monastery.

At the 4th m. from *Arce* a road of 4 m. branches off on the rt. to Arpino. Close to the road, a few miles before reaching Isola, the Liris forms a series of rapids, called *La Natrella*, close to the small island of San Paolo. Near it is a ruined arch, the remains of a Roman bridge which here crossed the river.

10 kil. *Isola* (4800 Inhab.—*Inn*: small, but clean), remarkable for the *Falls of the Liris*. It is a thriving place, built on a small island surrounded by two branches of the river, at the foot of an elevated platform on which stands the old feudal castle of the former dukes of Sora. The river is divided by this mass of rock into two branches, which rush down from the platform on either side of the castle, forming the principal cascades. The first fall is perpendicular, and is nearly 100 feet high; the second is at the extremity of the town, where the main branch of the river rushes down an inclined plane, many hundred feet in length, forming a majestic combination of cascade and cataract. At the foot of the fall is a cloth manufactory, through which the water is carried to turn the mills.

The finest view of *Isola* and the upper valley of the Liris as far as Sora is from the hill of S. Giovenale, facing the town on the rt. of the road.

Isola has several cloth, linen, and

paper mills. The traveller cannot fail to be struck with the peculiar beauty of the women of Isola, Sora, and Arpino. They are amongst the handsomest in Italy. Their costume is perfectly Greek. They wear sandals pointed at the toe, red petticoats, and blue and red striped aprons, behind as well as in front, precisely in the manner of the modern Greeks. The pitchers which they carry on their heads are quite classical in their forms. From Isola the traveller may cross into the Papal States, and visit Casamari (4 m.) (Rte. 140). After leaving Isola the road ascends a gentle slope, at the end of which is the *Cartiera del Fibreno*, the paper manufactory of Mons. Lefebvre, Count of Balzorano, the machinery of which is driven by the Fibreno, which here falls into the Liris. In the gardens of this gentleman are the *Cascatelle*, or little falls, of the two rivers. Those of the Fibreno, although coming from the manufactory, are very fine, and would be considered striking in any other place; but those of the Liris are so beautiful as to monopolise admiration. The inclined surface of rock down which the river rushes is broken transversely in five or six places, and at each of these a separate cascade is formed. The *Fibrenus* is mentioned by Cicero as remarkable for the coldness of its waters. It abounds with trout.

[About a mile beyond this is the monastery of *S. Domenico Abate*, on the *Isola S. Paolo*, an island formed by the Fibreno shortly before its falling into the Liris, and identified with the *Insula Arpinas*, Cicero's birthplace, the scene of his dialogues *De Legibus*, and the spot where he composed his orations for Plancius and Scaurus. The ch. was built from the ruins of Cicero's Arpine villa; in its walls, seen from the front garden of the monastery, are several fragments of Doric ornaments, triglyphs, and bas-reliefs. The subterranean ch., said to date from 1030, is curious for its architecture, approaching that of the early Saxon style in England; it is the place where *S. Domenico Abate* died. The low columns, of granite and marble, with capitals of

different orders, were also taken from the ruins of Cicero's villa. At the distance of 10 minutes' walk is an inscription, placed, it is said, many years ago by an English traveller, and now almost illegible, stating that it marks the exact site of the villa, but no remains of foundations are now visible. Cicero was very fond of this island, and in one of his dialogues he reminds Atticus that his ancestors had lived there for many generations, and that his father had rebuilt the villa:—*Ego vero, cum licet plures dies abesse, præsertim hoc tempore anni, et amantissimum hanc et salubritatem sequor; raro autem licet. . . Hæc est mei et hujus fratris mei germani patria; hic enim orti stirpe antiquissima; hic sacra, hic genus, hic majorum multa testigia. Quid plura? hunc riles villam, ut nunc quidem est, lautius ædificatam patris nostri studio; qui cum esset infirma valetudine, hic fere ætatem egit in literis. Sed hoc ipso in loco cum ævus riceret, et antiquo more parca esset villa, ut illa Curia in Subinis, me scito esse natum; quare tunc nescio quid, et letet in animo ac sensu meo, quo me plus hic locus fortasse delectet.—*De Leg. ii. 1.* In the reply of Atticus we have a description of the site as complete and graphic as if it had been written yesterday:—*Sed tantum in insulam est, hæc vero nihil est antiquius, etenim hoc quasi rostro funditur Fibrenus, et dicinus æqualiter in duas partes, latera hæc ulnuit, rupileque diligens cito in unum confluit, et tantum complectitur quod satis sit modica pedestris loci; quo effecto, tanquam il habuerit, operis ac muneris, ut hunc nobis efficeret sedem ad disputandum, statim præcipit in Lirim, et quasi in familiam patriciam tenerit, mittit nomen obscurius, Lirimque multo gelidiorem facit; nec enim aliud hoc frigilius flumen attingi, quam ad multa adcesserim ut tix pede tentare il possim. We learn from his letters to Atticus that Cicero had here a library which he called *Amultheu*, in imitation of the name by which the great library of Atticus in Epirus was designated. Martial tells us that the island afterwards became the property of *Silius Italicus*:—**

Silius Arpino tandem succurrit agello;

Silius et vatem non minus ipse tulit.

Ep. xi. 49.

Some antiquaries have placed Cicero's villa at *Carnello*, another small island 1 m. higher up the stream; and the unmistakable description of its situation given by himself, the local inspection of the place showing that the Fibreno falls into the Liris shortly (*statim*) after forming the island of San Paolo, the remains found on the spot, and the tradition connected with it, leave no doubt whatever on the subject. The great interest that every classical traveller must necessarily attach to a spot so full of associations with the great Roman orator and statesman will be our apology for having entered into these details.

Above the island, crossing the Liris at an oblique angle, are the ruins of a Roman bridge, called the *Ponte di Cicerone*. Only one of its three arches is now standing. After seeing the convent of S. Domenico, travellers, before going to Sora, may visit Arpino. A road to it (4 m.) turns off soon after passing the paper-mills on the Fibreno, and another lower down from Carnello. The views of the fertile and varied country which it commands, as it winds gradually up the mountain, are very beautiful.

[ARPINO, 9 kil. from Isola (13,450 Inhab.), the Volscian city of *Arpinum*, the birthplace of Cicero and of *Cuius Marius*, two of the most illustrious names in Roman history. Its situation on two hills is so beautiful that we are at no loss to account for the partiality of Cicero, who, in one of his letters to Atticus, applies to it affectionately the description which Homer makes Ulysses give of his beloved Ithaca. The ch. of *San Michele* is said to occupy the site of a Temple of the Muses, and nine niches in its walls are supposed to have contained their statues. The *Palazzo Castello* is the reputed site of the house of Marius, and the *Strada della Cortina* is pointed out by local tradition as the site of that of Cicero, though there is no authority for supposing that he had any dwelling here, except his native house at S. Paolo. The *Palazzo del Comune* is decorated with statues of

Cicero and Marius; the College is called the *Collegio Tulliano*; the armorial shield of the town consists of the simple letters M. T. C.; and the inhabitants still show their veneration for the great orator by frequently giving their sons the Christian names of Marco Tullio. The town has thriving manufactures of paper, ribbons, and cloth. Many inscriptions preserved in the walls of the chs. and other buildings show that the ancient city was also remarkable for its woollen manufacturers and fullers. The ch. of *S. Maria di Civita* occupies the site of a temple dedicated to Mercury *Lanarius*. Cicero's father, according to Dion Cassius, was a fuller, and the name *Tullius* is of frequent occurrence in these inscriptions, as is that of *Fufidius*, which is mentioned more than once in Cicero's letters. Another inscription in the possession of the Vito family records the name of *Titus Egnatius*, the friend whom Cicero recommends to P. Servilius Isauricus as the generous companion of his exile, who had shared with him all the pains, the difficulties, and the dangers which he had undergone during that most unfortunate period of his life. Modern Arpino was the birthplace of *Giuseppe Cesari*, the painter, better known as the *Cav. d'Arpino*, whose house is still shown. The town has a theatre, but no good inn.

The ancient citadel stands on the summit of the hill above the town, and is still called *Civita Vecchia*. The ascent is steep, but the ruins will amply repay the trouble. The Cyclopean walls are not so perfect as those of Alatri, as they were built upon and fortified in the middle ages, but enough remains to mark the strength and extent of the massive fortress. The finest relic to be seen here is the pointed gateway called the *Porta dell' Arco*. It is constructed of enormous polygonal blocks, without cement, gradually converging upwards; and is unique as a gate, although in its general form it bears some similarity to those of Mycenæ and Tiryns and to certain pointed archways in the Etruscan sepulchres of Cervetri. Near it are the remains of the ancient

cloaca, of massive blocks, and in the same polygonal style. Some portions of an ancient pavement, retaining the marks of chariot-wheels, are also visible. The large square tower in the citadel is said to have been for some time the residence of King Ladislaus. Lower down is a fine Roman arch, now used as one of the entrances to the modern town. Of the history of Arpinum we know little more than that it was one of the five Saturnian cities; that about B.C. 302 its inhabitants obtained the Roman citizenship, and B.C. 188 were enrolled in the Cornelian Tribe, and obtained the right of suffrage; and that M. P. Cato and Pompey said it deserved the eternal gratitude of Rome for having given her two saviours. In the 15th centy., at the commencement of the war between Ferdinand I. and John of Anjou, Arpino embraced the Angevin cause, and was attacked and captured by Orsini, the general of Pius II., who favoured the claims of Ferdinand. The Pope, on hearing that Arpino had fallen, gave orders that it should be spared on account of Cicero and Marius, "*Parce Arpinatibus ob Cuii Marii et Marci Tullii memoriam.*"

If the traveller visits Arpino from Ceprano, on his way to Naples, he may rejoin the rly. at the stat. of Roccasecca.

On returning to the high road below Carnello, we follow the Liris to the gate of

SORA, 9 kil. from Isola (12,300 Inhab.—Inn small but clean), the chief town of a district, in a flat but not unpleasant position, and half surrounded by the Liris. The houses are large, and the streets wide and well paved. On a rocky hill immediately behind it, closing as it were the entrance of the upper valley, are the remains of the Cyclopean walls of the ancient citadel, and the ruins of the feudal castle, which was the stronghold successively of the Cantelmi, the Tomacelli, the Buoncompagni, and other powerful families. Sora, which gives a ducal title to the latter family, is the see of a bishop, and was the

birthplace of Cardinal Baronius. In 1229 it was taken and burnt down by Frederick II. In front of the cathedral there are several ancient inscriptions and fragments of sepulchral monuments. The ancient *Sora* was taken by the Romans from the Volsci, who revolted against the Roman settlers and admitted the Samnites, who were in turn expelled by the Romans. It was one of the refractory colonies in the second Punic war, and many years afterwards it was recolonized by order of Augustus. Juvenal represents it as one of those country towns in which an honest man might reside with comfort in that age of corruption:—

*Si potes avelli Circensibus, optima Soræ,
Aut Fabrateriæ domus, aut Frusinone paratur,
Quanti nunc tenebras unum conducis in annum.*
Sat. III. 223.

EXCURSION TO THE LAKE OF LA POSTA AND TO ATINA.

[From Sora a road across the mountains leads by Atina to S. Germano, and may be followed by travellers on their return, instead of passing again through Isola and Arce. 4 m. from Sora the road passes on the l. the small lake of *La Posta*, from which the *Fibrenus* takes its origin. This beautiful sheet of water at the foot of a mountain, on the slopes of which are the villages of *La Posta*, *Vicalvi*, and *Alvito*, is of great depth, and so clear that the copious springs which supply it may be seen bubbling up from the bottom. It abounds with wild fowl and delicious trout. 8 m. beyond it, after a considerable ascent through a picturesque country, we reach ATINA, which retains its ancient name and position on a hill, 1300 ft. high, near the Melfa torrent. The view from it, embracing the Castle of Sora and the plain of the Melfa, is very striking; but the peculiar position and the lofty and bleak Apennines, which bound the horizon on all sides, and especially towards the S., give the place a wild and desolate aspect, and a dreary and inhospitable character to the landscape. Virgil speaks of Atina as a powerful city, "*Atina potens,*" long

below the foundation of house, and a corner representing it is one of the most distinguished relics of Italy in the top of house of the ancient Roman traces of their ancient pavements. Its polygonal walls, decorated portions of which are still visible, marked the whole summit of the hill, part only of which is now occupied, and on the highest point, where probably the statue stood, they are now preserved and of much larger order. There is also a gateway of Roman masonry, called the *Porta Nova* because it is supposed, notwithstanding of its simplicity and numerous architectural ornaments and inscriptions, to be from Rome the road is carried through the gate of *Canonica*, 1022 ft. high. At the 6th m. is the village of *Benvenuto*, passed on a barren hill, on the rt. lower down is another but larger under the picturesque village of *St. E.*, and after the 11th m. reaches *St. Germano*. The scenery on reaching *Terra Sancta* is still a very beautiful. From *Atina* a bridge-road leads to *Formello*. (Rice, 142, p. 92.)

The road from *Roma* to *Capistrello* traverses the *Val di Liris*, in a N.W. direction, ascending the l. bank of the *Liris*. The word *Liris* signifies a thicket, and is well applied here, for the valley is now continued forest of oaks. The road passes at 10 kil. from *Roma*, below *Balsorano* (2000 Inhab.), a town placed on the slope of a rocky hill crowned by a baronial castle of the *Piccolomini*. Numerous villages are scattered over the lower hills on each side of the valley, which is narrow and bounded on either side by lofty mountains. Those on the formerly Papal frontier are covered with dense forests, which abound with wolves and lynxes, called by the peasantry *gatto-giallo*.

About 7 m. beyond *Balsorano* we leave, about 2 m. off the road, on a mountain, the rt.,

(1800 Inhab.), the *Marai*. It has Roman walls, and an altar called *Porta Cum-*
is one of the en-

trances to the village. There is no inn, but the hospitable house of the *Ferruzzi* family has for years liberally received travellers. In the vestibule of their house are preserved some Latin inscriptions: one cut upon the rock between *Arco* and *St. Luca*, in *Vallis Minima*, by her parents, is very touching; others, relative to the College of *Deventer*, are interesting.]

About 2 m. beyond *Balsorano*, and on the opposite side of the river, at the junction of a stream called *Lo Sbragaro*, below the village of *Marino*, the falls of the *Liris* are visible. A path of 4 m. ascending along the stream leads to them. They are situated in a fine natural amphitheatre, formed by *Monte Capracore* and *Monte Campanaro*. The principal waterfall, called *Lo Sbragaro*, springs from the edge of the rock with great force, at a greater height than that of *Terni*, and in falling forms such a curve as to admit of passing behind it. About 4 m. further on we reach

20 kil. *Castello Borro* (2200 Inhab.), standing upon a height on the rt. bank of the *Liris*, between two of its small tributaries. 3 m. beyond the valley contracts into a defile, on the l. of which is the village of *Castro* on the top of a high and thickly wooded hill, and further on *Pesci Casale*, situated on a projecting rock which almost closes up the valley. The road, after passing through a narrow gorge, reaches

6 kil. *Capistrello* (1400 Inhab.), perched on a height above the river at the junction of the valley of *Roveto* with the upper valley of the *Liris*. In ascending to it the road passes by the mouth of the Emissary, formed by *Claudius*, for draining the *Fucino* basin, and of which we shall speak in describing that lake. This will be the best point for examining the construction of this magnificent work. From *Capistrello* the road is carried through the upper extremity of the *Campi Palentini*, along the line of the Emissary, passing by some of its *Cunicoli* or air-shafts. *Tagliacozzo*, to which a direct road branches off, is seen at a distance on the l. On ascending *Monte Salviano*,

which is covered with the wild sage (*salvia*), from which it derives its name, a magnificent view of the lake is obtained, backed by an amphitheatre of mountains, amongst which the Velino on the N. and the lofty range of the Maiella on the E. are seen rising majestically above the others. The whole scenery bears a strong resemblance to some of the finest landscapes of Switzerland. In descending, the road proceeds along the plain bordering the lake for 2 m.

11 kil. *Avezzano* (4720 Inhab.—*Inn* small and dirty), the chief town of a district, situated in a fertile plain covered with almond-trees and vineyards, at a distance of about 1 m. from where the waters of the lake formerly reached. The ch. of S. Bartolommeo once contained an inscription recording the thanks of the Senate and people of Rome to Trajan for the land which he had reclaimed from the inundations of the lake. The baronial castle, built by Virgilio Orsini in 1499, enlarged and decorated by M. A. Colonna, the hero of Lepanto, in 1573, and now the property of the Barberini family, is a very picturesque object from the shores of the lake, and perhaps one of the best preserved military strongholds of the period in Southern Italy. It contains some Roman inscriptions discovered in the neighbourhood.

[The *Lago di Fucino* (*Fucinus*), called also *Lago di Celano*, had before the late draining operations an area of 15,763 hectares, or nearly 37,990 acres, and 35 m. in circumference. It was subject to rises and falls which were difficult to explain; and hence its level and depth to considerable variations. In 1816 it had risen 22 feet above its mean level, whilst in 1835 it had decreased by 19½ feet, thus giving the immense difference of 41½ feet in the vertical mass of its waters during ¼ of a centy. There is reason to believe that in ancient times these variations were still more considerable: it is impossible to attribute them entirely to rainfalls or droughts they have more probably been produced by the intermittence of subaqueous springs, or extensive natural Artesian

fountains. In 1860 its deepest part was found to be 45 ft. about 2½ m. W. of S. Benedetto on the eastern shore. Its surface then being 2210 ft. above the level of the sea, frost was not uncommon along the shores, and the lake itself is known to have been frozen over in 1167, 1229, 1595, 1683, 1726, and 1864. It was well stocked with carp, pike, tench, and barbel. Its scenery is fine, especially towards the S. angle and on the E. shore, where the lofty mountains which overlook it offer good subjects for the pencil of the artist. These mountains abound with lynxes and wild boars, the banks of the lake with vipers, and the lake itself with water-snakes. The ancient Marsi, the inhabitants of this district, were celebrated by the Roman poets for their skill in charming serpents; and some of their descendants at the present day will be found all over the kingdom earning a livelihood by the exhibition of their art:—

Quin et Marrubia venit de gente sacerdos,
Fronde super galeam et felici comptus oliva,
Archippi regis missu, fortissimus Umbro:
Vipereo generi et graviter spirantibus hydris
Spargere qui somnos cantuque manuque sole-

bat,
Mulcebatque iras, et morbus arte levabat.
Sed non Dardaniæ medicari cupidus ictum
Evaluit: neque eum juvère in vulnera cantus
Sonniferi, et Marsis quæsitæ in montibus
herbæ.

Te nemus Angitia, vitrea te Fucinus unda,
Te liquidi flevère lacus.

VIRG. *Æn.* VII. 750.

The history of the attempts made to relieve the towns on the shores of the lake from the destructive inundations to which they had been subject is given at great length by ancient writers. The absence of any visible outlet for the abundant streams which flow into it led to the belief that its waters were discharged by unseen channels; and hence any unusual inundation in the valleys of the Velino or the Tiber was attributed to this cause. The Marsi petitioned Julius Cæsar to devise some means of carrying off the superabundant waters; but nothing was attempted seriously until the reign of Claudius, who undertook to excavate (A.D. 54) an emissary at his own cost, provid

the Marsi gave to him the land reclaimed by the drainage. The result of this arrangement was the emissary which conveys the waters into the Liris by a tunnel 6123 yards long, cut through the Monte Salviano, almost in a direct line to Capistrello, and upon which 30,000 men were employed for eleven years. It was about 13 ft. in height and 6 in breadth, and its upper end, nearest the lake, at the spot called the *Incile*, was about 15 ft. below the bottom of the deepest part of the lake; its general fall was about $1\frac{1}{2}$ in 810. It is in part cut through a calcareous rock, and in part through a loose slaty marl, both probably of the cretaceous period. It has 33 shafts (*pozzi*), from which, no doubt, the works were conducted and ventilation established within. The brickwork lining of parts of the emissary and some walls about the entrance and the cunicoli and staircases remain in a fair state of preservation; and in those parts where it has been carried through the solid rock the distances carved by the Roman workmen are still to be seen sharply cut.

The naumachia and gladiatorial games which took place in honour of the event, in the presence of Claudius and Agrippina, are described by Suetonius and Tacitus; but when the waters were let into the passage, they met with an obstruction which caused them to regurgitate with such impetuosity that the bridge of boats, on which the emperor and his court were assembled, was nearly destroyed. Tacitus, after recording the heroic bravery of the malefactors who manned the fleet for this cruel display, describes the panic caused by this accident, and the accusations heaped by Agrippina upon Narcissus, the director of the works, who recriminated by an attack on her character and ambition. At a subsequent period Claudius completed this magnificent work, in so far as to permit the waters of the lake to flow into the Liris, which Pliny ranks as one of his greatest undertakings. Trajan appears, from an inscription that formerly existed at Avezzano, to have recovered some land in the neighbourhood of that town, and Hadrian

also made an attempt to drain the lake. In 1240 the emperor Frederick II. ordered the emissary to be re-opened, but the work was stopped by his death. In the last cent. the Abbate Lolli examined its course, and induced king Ferdinand to turn his attention to the subject and attempt to repair the emissary in 1786, but the war that soon broke out put an end to it. The work was resumed in 1826, and was much advanced in 1835, especially on the side of Capistrello, when it was suspended.

In 1852 the Neapolitan government granted in perpetuity all the land that might be reclaimed by draining the lake to a Company, who invited Mr. C. Hut-ton Gregory, an English engineer, to prepare plans for the restoration of the emissary. Mr. Gregory in 1854 recommended the enlargement of the emissary to an oval section of 14 ft. by 20 ft., making it follow a more direct line in parts where it was crooked, and reducing the bottom to an uniform inclination. His plans embraced a complete system of sluices at the upper end to regulate the entrance of the water from the canal which was proposed to be cut to the deepest part of the lake. The estimate for the whole of these works was 217,000*l*. Mr. Gregory expected that they would require 18 months to construct; that 18 months more were to be allowed for drawing off the water, and that about 30,000 acres of land would be reclaimed. Since then the draining has been undertaken by Prince Torlonia, and is now progressing according to the plans of the late eminent Swiss engineer, M. de Mont-richter, who constructed the aqueduct by which the waters of the Durance are brought to Marseilles. The operations, which were completed in August 1862, consisted in widening the emissary and in preventing its future deterioration by extensive arching in masonry through the strata of clay and loose gravel in which a considerable portion of it is excavated, and in forming a large basin where the emissary leaves the lake so as to regulate the discharge of its waters. Instead of a sinuous direction in some of its parts, the present emissary follows a straight one, with a

section of 20 sq. mètres in area; and a regular fall throughout its length for the water of 1 in 1000.

The total length of the Emissarium when completed, which it will be during the present year, will be 6300 mètres (6890 yds.): from where it emerges on the lake an open canal of 13 kil. (8 m.) will extend to the deepest part of the basin, making a total of upwards of 12 Eng. miles for the length of the canal of derivation to where the waters empty themselves into the Liris; the general inclination 1 in 1000, the section of the underground portion 20 cubic mètres (215 ft.).

The results of this gigantic operation, greater in its plan, and infinitely superior in its execution and engineering details, to that of the Roman Emperor, and reflecting so great honour on the nobleman who, in the midst of innúmerable difficulties, has carried it nearly to its completion, have proved a marvellous success. Already has the level of the lake been reduced by 12 mètres (39½ ft.), and the mass of water to 2,050,000 cubic mètres, or by four-fifths of their primitive mass, and the depth from 18·70 mètres (61 ft.) to 6·70 (22 ft.), and hence every chance of future inundation averted.

Already 4000 hectares (9637 Eng. acres) of the finest land has been rendered to agricultural purposes, affording first-rate grain crops, varying from 30 to 36 for 1 in produce.

It is calculated that when the whole of the remaining waters will have been let off, which it is reckoned they will be in all 1869, as many as 15,763 hectares (37,989 Imp. acres) will be laid bare, of which 15,000 hectares will be available for agricultural purposes alone, affording employment to 60,000 inhabitants, who from this mountain region have hitherto been forced to seek employment in the districts along the sea-coast, and especially at Rome and in its environs.

We possess no information as to the outlay made by Prince Torlonia in executing these splendid works, but it must have been very large indeed. We have heard it has reached more than 10 millions of francs. As to the

benefit to be derived by the public-spirited nobleman, it may be stated that, after satisfying every claim of the landowners on the shores of the former lake, Prince Torlonia will become possessor of upwards of 30,000 Eng. acres of the most fertile alluvial soil, only to be compared to that of the fenny grounds of our own Bedford Level, in a healthy region, and under an Italian sun, suited to the culture of every kind of grain, vines, olives, &c.

Instead of affecting prejudicially, as was at one time supposed it would, the salubrity of the villages round the former basin, the contrary has hitherto proved to be the case. Marsh fever, hitherto so prevalent, has nearly ceased—the town of Ortucchio may be cited as a remarkable instance of this fact.

In the portion of the basin hitherto laid bare of its waters, no traces of those aboriginal lacustrine human habitations have been hitherto discovered so common on the Swiss lakes.

The traveller who may be inclined to visit Avezzano will be able to procure every information from Mr. H. de Bremont, the managing engineer of the works on the Marsian Basin for Prince Torlonia, and the able successor of M. de Montricher: to this gentleman the editor of the present notice is mainly indebted for the details contained in it.

From Avezzano there are roads to Celano, Magliano, and Tagliacozzo; to the latter place we shall proceed after visiting those towns near the lake which deserve more particular notice.

6 m. CELANO (6500 Inhab.—Inn, a common tavern), the most important town on the basin, is situated upon a hill about 4 m. from the N.E. angle of its former waters. The views in its neighbourhood are extremely interesting. Its *Castle* is a fine and striking specimen of mediæval military architecture in Italy. It was built about 1450 by one of the three husbands of the Countess Covella, and was till very recently in good preservation. The interior of this building, with its carved doorways and windows, chapel, &c., well deserves a visit. In the ch. of the *Convento di Valle Verde*, below

the town, is the chapel of the Piccolomini, painted by *Giulio Romano*. Celano was the birthplace of the *Beato Tommaso di Celano*, who died in 1253, and is considered to have been the author of the Requiem of '*Dies Ira, dies illa.*'

The *Contado* of Celano has some celebrity in the mediæval history of Italy for the misfortunes of the Countess Covella, and for the cruel and unnatural warfare waged against her by her son Ruggierotto. She was the last descendant of the Counts Ruggieri or Roger, of Norman descent, who held a considerable extent of the neighbouring country. Her son, desirous of possessing himself of his mother's lands, joined the Angevin party, and prevailed upon their captain, Piccinino, to support him in wresting the *Contado* from her. After seizing Celano, they besieged the Castle of Gagliano, into which the Countess had thrown herself in the hope of holding out until she could receive aid from Ferdinand of Aragon. But, after a few days, the fortress was carried by storm. Piccinino seized the treasures on his own account, and consigned the strongholds of the *Contado* to Ruggierotto, who threw his mother into prison. Napoleone Orsini, who, in the name of Ferdinand and Pius II., destroyed the remnants of the Angevins in the Abruzzi, defeated Ruggierotto, who set his mother at liberty to plead his cause with Pope Pius II., who claimed the *Contado* for himself. But Ferdinand, to avoid a quarrel, granted it, in 1463, to Antonio Piccolomini, Duke of Amalfi, the pope's nephew and his own son-in-law, as the dower of his natural daughter, Mary of Aragon.

There is a road (18 m.) practicable for carriages from Avezzano by Celano to Popoli, whence the traveller may proceed to Rieti or Ancona (Rtes. 142, 143). It will take about 6 hrs., and proceeds through Coll' Armele, on a hill at the foot of which the ancient *Cerfennia* stood, and through the pass of *Forca Caruso*, Goriano-Sicoli, and Bajano. (Rte. 142.)

A riddle leads from Celano to

Aquila (23 m.). It crosses the cold pass of *Ovindoli* to *Rocca di Mezzo*, in a dreary plain, and the only place which affords the least accommodation. Between *Rocca di Cagno* and *Aquila* we pass the mediæval Castle of *Ocra*.

From Celano, descending to the plain, we reach

San Benedetto, the site of *Marruvium*, the capital of the *Marsi*—

Marruvium, veteris celebratum nomine Marsi, Urbibus est illis caput.

SIL. ITAL. VIII. 507.

It was a flourishing town under the Roman empire; in the middle ages it was called *Marsica*, and was the birthplace of *Leo Ostiensis* and *Boniface IV.*; but now it is a miserable hamlet near the bank of one of the branches of the *Giovenco*, the ancient *Pitoni*, a stream flowing into the lake from the valley of *Ortona a' Marsi*. Numerous remains, especially inscriptions, have been found in its neighbourhood, and during a long drought in 1752 considerable ruins were exposed, from which statues of *Nero*, *Agrippina*, *Claudius*, and *Hadrian* were obtained and carried to Naples. East of it, about 2 hours' walk from the lake, is

Pescina (4370 Inhab.), on the side of a gorge watered by the *Giovenco*, and the seat of a bishop, still called *Vescovo de' Marsi*. Its chief object of interest is the old house, perched on a crag jutting over the ravine, in which *Cardinal Mazzarin* was born on July 14, 1602. From *S. Benedetto* the path follows the shore in a S.E. direction to

Ortucchio, once near the shore, and exposed to constant injury from the rising of the waters, and fevers which no longer exist. It has a picturesque old castle with a drawbridge well preserved. Beyond the mountain of *San Niccolò*, also in the S.E. angle, the town of *Archippe*, said by *Pliny* to have been swallowed up by the lake, is supposed to have stood. Farther on the mountains came near the former water's edge. On an elevation about 4 m. further stands

Trasacco (1400 Inhab.), supposed to be a corruption of *trans aquas*, and its abbey, dedicated to St. Cesidius, to have been erected on the ruins of a palace of Claudius; it is situated in a fertile plain abounding in vineyards, almond plantations, and cornfields. It has nothing of interest except some ruins of a Gothic building and a picturesque old tower, in which Oderisio, Conte de Marsi, resided in 1050. Several interesting inscriptions have been found near it. A path of 6 m. leads to

Luco (2650 Inhab.)—near the site of *Penna*—the *Lucus Angitia*, or grove of Angitia, the sister of Circe and Medea, commemorated by Virgil in the passage already quoted. At a later period the modern village grew up on the spot, which is called *Angitia* in inscriptions, but whose inhab. are called *Lucenses* by Pliny. Its ancient walls may still be traced, and on part of them the ch. of *Santa Maria*, mentioned by Leo Ostiensis, was built. Angitia is mentioned by Silius Italicus, as celebrated for the faculty of its inhabitants in charming snakes, which are still numerous hereabouts.

Beyond Luco, and before reaching the Incile, or mouth of the Emisary on the lake, there are two natural subterranean channels, into which the water of the lake was absorbed with force and noise; the ancients believed that this water reappeared in the two fine springs known as the Laghetto di Sta. Lucia and of La Serena or Fonte Cerulea, in the valley of the Anio, and on the road from Tivoli to Subiaco, the former furnishing the water in ancient times carried to Rome under the name of *Aqua Marcia*. The name of *La Pedogna*, given to the spot, is considered a corruption of *Pitonius*, the *Giovenco*, which was once supposed to pass through the lake without mixing its waters with it. The chapel of S. Vincenzo may occupy the site of a temple dedicated to the deity of the lake under the name of *Fucinus*, which occurs in votive inscriptions discovered near the spot.

3 m. N. of Avezzano is the village of

Albe (200 Inhab.), the ancient ALBA FUCENTIA, or ALBA MARSORUM, celebrated in the history of Rome for its fidelity to the Republic, and as the headquarters of the *Legio Marsica*, which Cicero eulogises in his Philippics. Alba occupied the treble crest of a hill; at present, the convent and ch. of S. Pietro, built amidst the ruins of the ancient city, stand on the first; an old tower of the middle ages, called *Colle di Pettorino*, on the second; and the modern village upon the third and highest. Alba was the place of banishment of Syphax king of Numidia, Perseus king of Macedonia and his son Alexander, Bituitus king of the Arverni, and other royal captives. Its walls, with remains of several towers, present one of the most perfect specimens of ancient fortification to be found in Italy. The polygonal blocks are so carefully put together that the interstices scarcely appear, and although the courses are irregular, the surface of the wall is perfectly smooth. The remains of an amphitheatre and of some baths are still visible. The ch. of S. Pietro, of the 13th centy., is upon the site of a temple, the portico formed by columns of marble, and the Corinthian ones between the nave and the aisles, were evidently derived from Pagan edifices. The pavement is composed of ancient mosaics, and numerous fragments of columns are preserved in different parts of the building. The view which it commands is very fine, embracing the plain of Tagliacozzo on the W., the valley of the Salto towards Rieti, and the entire basin of Fucino on the S.

In descending from Albe we leave, upon a hill on the rt. bank of the Imele, the village of *Magliano* (2200 Inhab.), in the midst of a district known in Roman times for its iron and copper mines; and join the road below, which is in very good condition as far as Tagliacozzo, along the line of the Via Valeria, passing by the hamlet of Capelle and

Scurcola (1500 Inhab.), on the lower declivity of a hill, with a castle erected

by the Orsinis in 1269, and bordering the *Campi Palentini*, close by the spot where the young Conradin, the last of the house of Hohenstaufen, and the flower of the Ghibelin chivalry, were defeated by Charles I. of Anjou, on the 28th of August, 1268,—a battle which was followed by the execution of Conradin, and the preponderance of the Guelph party throughout Italy. The success of this conflict has been ascribed to the advice given to Charles by Alard de St. Valery, a French soldier, who was on his return from the Holy Land, and whose services on this occasion are commemorated by Dante:—

E là da Tagliacozzo
Ove senz' arme vinse il vecchio Alardo.
Inf. xxviii. 17.

"After the battle, the king," says Vasari, "sent for Niccolò da Pisa to erect a very rich church and abbey on the site of his victory, wherein should be buried the great number of men killed in the battle, and where, in accordance with his command, masses might be performed by many monks, night and day, for the benefit of their souls; and the building being finished, Charles was so well satisfied with the work that he paid Niccolò great honours and rewards." This Cistercian monastery, about a mile from the town, near the Telone torrent, is now in ruins, but it still retains the name of *Santa Maria della Vittoria*. An image of the Madonna, which was executed in France by order of Charles, and is covered with *fleurs-de-lis*, exists in the ch. of *Santa Maria* in Scurcola. 5 m. further across the *Campi Palentini*, following the line of the *Via Valeria*, along which there are ruined tombs, we arrive at

9 m. TAGLIACOZZO (6800 Inhab.), the most important town of the district, situated on the rt. bank of a deep ravine in which the Imele takes its origin. The inn or tavern is wretched, but an introduction to the Mastroddi family will be sure to obtain admission into their hospitable palazzo on the piazza below the hill. Its fine staircase contains some marble fragments

and Roman inscriptions. There are 2 Gothic churches in the town of the 13th centy.

The excursion to the Cicolano district (Rte. 142) may be accomplished from Tagliacozzo, following the valley of the Salto to where that mountain torrent joins the Velino, the line of the projected rly. to Rieti and Terni. Another may be made to the *Sources of the Liris* below the village of Capadocia. The scenery is wild and romantic, and, the path being only 5 m., there will be time to see it after reaching Tagliacozzo, if the traveller be a good pedestrian.—Mules or horses and a guide must be hired to proceed to Tivoli, about 30 m. distant. The path follows in great part the line of the *Via Valeria*,* which connected Alba with Tibur, passing by

2 m. Rocca di Cerro (400 Inhab.), on a hill bounding the pass on the N.W., and commanding an extensive view of the valley. From here the path descends along the Mola torrent, leaving the hamlet of Colli on the rt., to

8 m. Carsoli (1000 Inhab.), with a ruined castle, which preserves the name of *Carseoli*, a station on the *Via Valeria*, the site of which may be traced in the vineyards about 2 m. below, after crossing the Turano, in the wood or *Macchia di Sessara*, and in the plain of *Cavaliere*, which is encircled by towns perched picturesquely on their hills. Great part of its walls, built of massive blocks, portions of towers, an aqueduct, &c., are still visible. Carseoli was for a short time the prison of Bitis, the son of a king of Thrace. Ovid, who passed

* The *Via Valeria* was opened by M. Valerius Maximus, about B.C. 260, from Tibur to Corfinium, and subsequently carried as far as Hadria. The stations on it were—

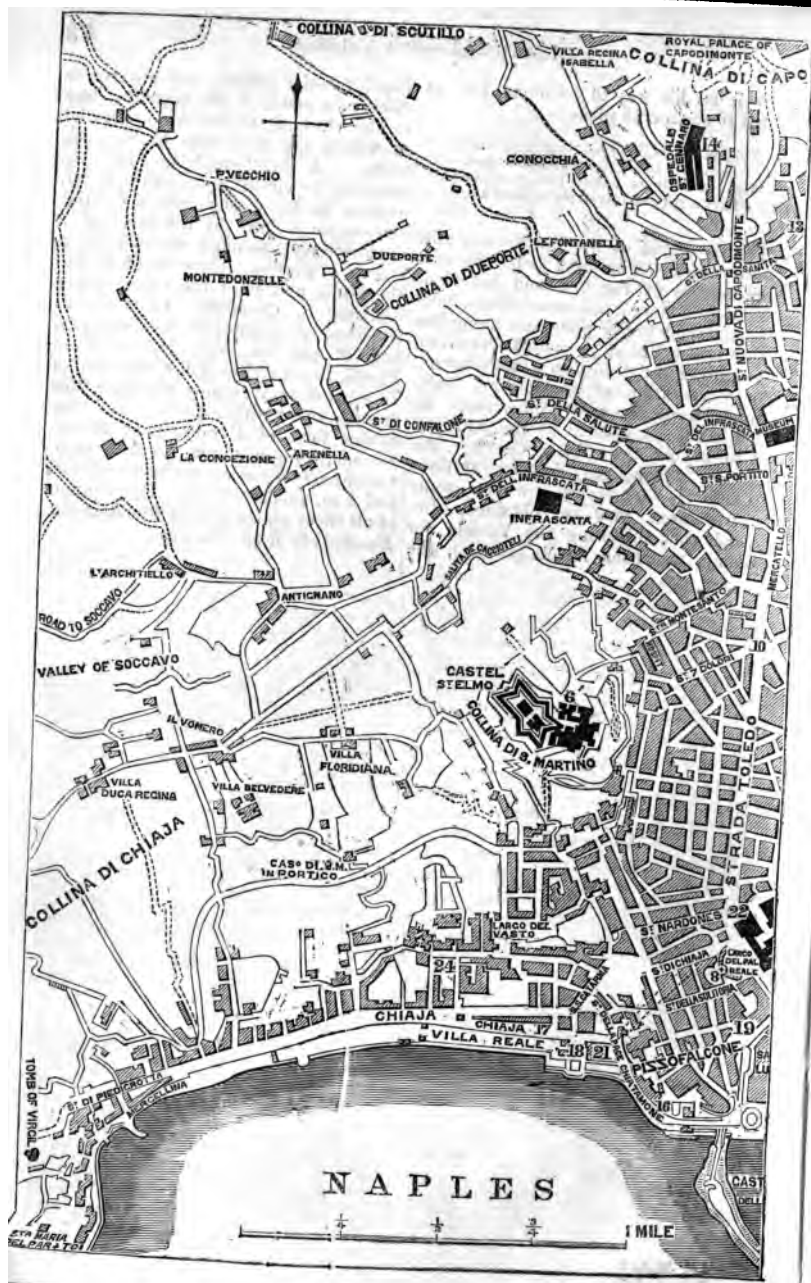
Tibur,	Tivoli.
Varia,	Vicovaro.
Carseoli,	near Carsoli.
Alba Fucentina,	Albe.
Marrubium,	S. Benedetto.
Cerfennia,	near Coll' Armele.
Statulæ,	Goriano Sicoli.
Corfinium,	S. Pelino.
Interpromium,	Below S. Valentino.
Teate,	Chieti.
Hadria,	Atri.

by it on his way to Sulmona, tells us that it was a cold place:—

Frīgida Carsoli, nec olivis apta ferendia,
Terra, sed ad segetes ingeniosus ager.
Hac ego Pellignos, natalia rura, petebam;
Parva, sed assiduū uvida semper aquis.
Fust. iv. 683.

The pavement of the Via Valeria still bears marks of chariot-wheels. Several milestones of the 2nd and 3rd Consulates of Nerva, and inscriptions, have been found in the plain and along the line of the Valeria,—one at Avezzano, recording the *Collegium Dendrophorum*, or corporation of woodcutters, who must have been of importance in a country so wooded as the Abruzzi. 1 m. beyond the ruins is *Cavaliere*, the former Neapolitan frontier station; There is a tavern, where some refreshment may be obtained. Beyond this, following the Valeria for 3 m., we reach Arsoli (*Arsula*), the

Papal frontier station, and afterwards *Roviano*, a castle of the Sciarras, close to the rt. bank of the Anio, parallel to which the road runs to S. Cosimato. A bridle-path on the rt., avoiding the circuitous route by Arsoli, ascends to *Rio Freddo*, also a frontier station, on a hill at the head of a deep ravine, through which runs a stream of the same name that falls into the Anio, and joins the other before reaching S. Cosimato. From Arsoli the road is practicable for carriages, and, if one has been ordered from Tivoli, the traveller will save a ride of 16 m., and may employ the time thus gained by visiting *Licenza* and the Sabine farm of Horace, near Rocca-giovine, 6 m. on the rt. 2 m. from S. Cosimato is *Vicovaro*, the ancient *Varia*, and 6 m. further *Tivoli*. Descriptions of all these places will be found in the *Handbook of Rome, Environs*.





NAPLES.

GENERAL INFORMATION.

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IN coming from Rome by the carriage-road, the city is entered by the suburb of San Giovanniello, and by the Strada Foria. The first objects which attract attention are the large building of the Albergo de' Poveri, or poor-house, and the Botanic Garden. The Strada Foria terminates in the Largo delle Pigne, at the upper end of which is the National Museum. Passing from here through the Piazza del Mercatello, we enter the *Strada di Toledo*, the main artery of Naples. The Toledo and the Foria divide the city into two nearly equal portions: that on the l., towards the sea, is the old city; that on the rt. is comparatively modern. If travellers, as almost all now do, arrive by the rly. from Rome, they will proceed from the stat. outside the Porta Nolana, through the Piazza del Mercato, to the sea-side

opposite the ch. of S. Maria del Carmine, and thence along the Marinella, the Piazza del Municipio, and the Piazza del Plebiscito, before the royal palace, to the strangers' quarter on the Quay of Sta. Lucia, the Chiatamone, and the Riviera di Chiaia—the visitor having thus in his way an opportunity of observing the medley of strange sights which surprise every one who passes for the first time through the tumultuous confusion which prevails in all the leading thoroughfares. Persons arriving by sea are detained on board until the Health Office formalities are gone through, and passports examined, which will occupy but a short time. For information respecting landing, boats, &c., see § 7.

§ 1. *Hotels*.—The principal, especially those frequented by British and American travellers, are situated along the

sea-side, upon the Riviera di Chiaia, the Chiatamone, and Quay of Santa Lucia. *Hôtel d'Angleterre*, on the Chiaia, occupying two floors in the Ischitella Palace, well conducted and clean, but not economical. There is an extensive view of the western Bay from the front windows. *H. d'Amérique*, a large establishment facing the sea, on the Chiatamone, chiefly resorted to by American travellers, for which it has abandoned its former name of *H. des Iles Britanniques*: table-d'hôte. *H. de la Grande Bretagne*, on the Chiaia, and facing the sea, and near to the entrance of the public gardens, a great advantage for families; the proprietor, Sig. Zirr, is also owner of the Victoria, and is perhaps the most frequented by English and Continental families of rank: excellent table-d'hôte and a garden behind, in which are reading and smoking-rooms. *H. des Etrangers*, at the E. extremity of the Chiatamone (No. 9), well situated, and in a healthy position. This house is very well conducted and quiet, rooms clean and comfortable. Secretary and servants speaking English. Table-d'hôte. Most of the windows overlook the sea, and command views over the western part of the Bay, the Promontory of Posilippo, and the island of Capri. In the winter season the houses on the Chiatamone are to be preferred to those on the Quay of Santa Lucia, being protected from the cutting N.E. winds from the snowy mountains of the Apennines and Vesuvius. *H. delle Crocelle*, an old establishment, said to be improved generally, especially its table-d'hôte. Its upper windows command partial views of Vesuvius and the E. part of the bay. This house labours under the inconvenience of being built against a vertical cliff of the hill behind without any intermediate open space, a circumstance generally considered at Naples to engender damp in the interior. *H. de New York*, on the Piazza Victoria, in a good situation near the Public Gardens, La Chiaia, &c.; new and well managed, with the advantage of a small garden behind. Table-d'hôte. *H. de Rome*, on the Quay of Santa Lucia, and

upon the water's-edge, in an insulated, open, and airy situation. Good views from its windows over the E. bay, Vesuvius, the hills of Castellamare, &c. The general management, including table-d'hôte, might be improved. *H. de Russie*, a large and well-conducted house on the Quay of Santa Lucia, much frequented by Russians, French, Germans, and English; well spoken of for its general cleanliness, attention, and table-d'hôte. The suites of large apartments in front overlook the sea, and command views of Vesuvius, the mountains behind, Castellamare, &c.; but many of the bachelors' rooms look out upon an enclosed courtyard without any view. The position is somewhat objectionable in winter, being open to the cutting N.E. winds from the Apennines, and hence prejudicial to persons labouring under pulmonary affections, weak lungs, &c. *H. Victoria*, the largest and most fashionable house of the kind in Naples; the owner, Sig. Zirr; situated on the Piazza di Victoria, opposite to the principal entrance to the Villa Reale or Public Gardens: it is most convenient for families. The Victoria is very well conducted in every respect, the windows throughout overlooking the sea, and the bachelors' rooms, especially on the upper floors, which cost 5*fr.* per diem, command splendid views over the W. portion of the Bay. The forming of a great new sewer, covered by a handsome garden, extending along the Chiatamone, has been a great improvement and advantage to the several hotels and residences in this quarter. *H. de la Ville*, formerly *Mrs. Corby's Boarding-house*, 127, Riviera di Chiaia, although far removed from the centre, is very good. "Charges moderate, very good table-d'hôte."—*E. V., May, 1868.* *H. Washington*, in the once Royal Casino, at the E. extremity of the Chiatamone, with a garden upon the sea in front, from which fine views of both portions of the Bay of Naples, Vesuvius, &c. Much resorted to by American travellers.

The charges in all these hotels differ little. From the end of Oct. to the end of May these charges are:—bachelors

ing their journeys from the more distant railway stations. The principal offices are situated near the Post-office, in the Via di Mont' Oliveto, and adjoining streets.

A regular service of railway and diligence conveyances has been established between Naples and Brindisi in correspondence with the weekly sailings of the mail steamers from the former to Alexandria—by rail as far as Monte Calvo by Benevento, by good mail-carriages from there to Savignano, by Bovino, and for the remainder of the journey by rail as far as Brindisi. Passengers leaving Naples at 10 A.M. on Monday, the day preceding the sailing of the Alexandria steamer, arrive before 2 P.M. on Tuesday. Fares, including railway and conveyance by steamboat to Alexandria, 1st class 280 frs., 2nd class 225 frs.; any amount of luggage taken at a moderate rate, 50 kil. or 1 cwt. being allowed gratis; the office for booking is at the Rly. Stat. in Naples (*Strada Ferrate Meridionale*). The only portion of this route, 15 kil., will be completed in Aug. 1869.

Steamers sail regularly from Naples for the Italian ports and Marseilles. French Messageries Impériales every Saturday evening for *Cicita Vecchia* in 12, and from there to Marseilles in about 30 hrs.; every Sunday for Messina, Malta, and the Levant. *Italian Government Contract Boats* for Leghorn, Genoa, and Nice, on Tues., Thurs., and Sat. at 2 P.M., by the excellent vessels of the Periano-Danovaro Company, and which, although bearing Italian names, have been nearly all built in England, arriving at Leghorn the next day about 5 A.M., and starting again for Genoa at 10 P.M., so as to reach the latter the next morning in time for the early railway trains to Turin, Lago Maggiore, Milan, Bologna, Venice, and Ancona;—for Catania every Friday;—for Reggio, Messina, Catania, Gallipoli, Corfu, Brindisi, Bari, Ancona, and Venice, every Tues. at 8 P.M. *Italian boats* for Palermo, Tues., Fri., Sat., and Sun.;—for Pizzo, Paola, Messina, Catania, and Syracuse, every Tues. evng.; the boats to Messina cor-

responding with those of the Contract Mail Company that sail from Naples on the Tuesdays of every month, for Catania, Cotrona, Gallipoli, Brindisi, Bari, Ancona, Venice, and Trieste; the same steamers arrive from Ancona, at Naples, every Mon., sailing on the Tues. for Leghorn and Genoa;—for *Capri* every second Sat., at 8 P.M., in 32 hrs.; the service of steamers to the islands of Sardinia and Sicily, chiefly under contract with the government for mail purposes, is performed by the boats of the Florio Company, which are very good and clean, having been chiefly built in England;—for *Ischia*, calling at Procida, during the spring and winter months, every day at 1½ P.M., returning from Ischia every morning; twice a day in summer;—for *Capri* and the *Blue Grotto* twice or 3 times a week in fine weather, generally returning to Naples on the same evening; fares for the excursion, 10 fr.;—for *Castellumare* and *Sorrento*, on Tues., Thurs., and Sat.; but days and hours uncertain. The steamers for Ischia sail from the Porto di Massa, at the E. end of La Marinella—fare by small boats to be put on board, 10 or 15 c.; to Capri and Sorrento, from Santa Lucia—fare for small boats 25 c. See, however, bills regarding the movements of steamers, stuck up in all the hotels.)

Railways to Rome (Strade Ferrate Romane), passing by Caserta, Capua, S. Germano, Ceprano, Frosinone, Velletri, and Albano. To Nola, Sarno, and Sanseverino, branching off from the former at Cancelli. To Benevento (*Strade Ferrate Meridionale*) and Montecalvo, by Aversa, Caserta, and Solapaca, to be opened shortly as far as Foggia and the towns upon the coasts of the Adriatic. To Vietri, Salerno, and Eboli, passing by Pompeii, with branches to Castellumare and to Sanseverino.

§ 8. *Porters, Fuchini, Boatmen, &c.*—From no class of Neapolitans is the traveller on his arrival doomed to experience greater annoyance. If he arrives by sea there is a kind of understanding that 1½ fr. is a sufficient remuneration for accompanying him

with his luggage to his hotel. As to boatmen, the charge is 1 fr. per person for landing from the steamer; as to putting on board, half that sum will be ample. Of late the complaints against the *facchini*, boatmen, and cab-drivers, by persons arriving at Naples by steamers, have been well deserved. It may not be here unnecessary to repeat to travellers the caution given in the *Handbook of Rome*—not to listen to the recommendation by persons at the rly. stat., or going on board the steamers, as regards hotels. Strangers arriving will do well to fix on their hotels, irrespective of such recommendation; and to call for the commissionaire of that they intend to go to, and who will be found in general at the railway stat., or in a boat lying off the steamer: by doing this they will avoid annoyance and extortion, both on getting ashore and in passing their luggage through the Custom-house.

§ 9. *Foreign Consuls.*—The British Consulate-General is at Palazzo Ruffo, No. 217, Riviera di Chiaja; Consul-General, E. Bonham, Esq. French Consul-General, Mons. Soulanges Bodin, Palazzo Gallo, corner of Strada Sta. Maria in Porto, on same quay. United States Consulate, No. 52, Piazza del Municipio. The Spanish Consulate, for the *visa* of passports for the Papal States is on the Chiaja.

§ 10. *Bankers.*—Messrs. Iggulden and Co., at the entrance of the Villa Reale (they are Messrs. McCracken's agents for forwarding packages to England, and are in every respect most obliging to their customers); Messrs. Turner and Co., 64, Strada S. Lucia; Messrs. Cumming, Wood, and Co., 4, Vico Travaccari; Messrs. Routh and Co., 1, Vico Alabardieri; the Offices of the Anglo-Italian Bank are in the Piazza del Municipio; Messrs. Clauson and Co., agents to the London and Westminster Bank, 1, Vico Primo Pihero; Messrs. Rogers, Brothers, and Co., American bankers, and Messrs. Meuricoffre and Co., both at 52, Piazza del Municipio.

§ 11. *Post Office, in the Palazzo Gravina, Strada di Montoliveto.*—The foreign mails, *i.e.* to France, England, Germany, the N. of Italy, including

Rome and Tuscany, are now despatched every day by the land route and 3 times a week by the steamers to Leghorn and Genoa; letters reach Paris on the 4th morn., and London on the even. of the same day: they may be sent prepaid or not; if not prepaid will be charged double postage (1s.) on delivery in England—the prepayment is 60 cent. for 7½ grammes or ½ ounce. The letters forwarded by the contract mail boats to Genoa arrive there in about 40 hrs., and take 40 more to reach Paris, and 54 to London: employing in all to England about 4 days. Letters for Malta are despatched every Sunday by the French mail steamer, and must be prepaid; to the Levant and India once a week (Monday) by the mail steamers from Brindisi. Mails by the great post routes are despatched to all parts of the kingdom every day, and need to be prepaid (20c.), and to Sicily by the contract steamers several times a-week. The Post-office is open from 9 to 12 A.M., and from 4 to 8 P.M. It will always be better in receiving letters from England to have them addressed to the care of some banker or merchant, or to an hotel. Letters delivered *à domicile* about 2 hrs. after their arrival by rail or steamer; those from London the 4th evening about 9 o'clock.

There are branch offices where letters can be prepaid until 1 o'clock to go by the steamers, and until 8½ A.M. by the foreign mails and rly. to Rome, in the Via di Chiaja, at the corner of the Largo Garofalo, in the quarter inhabited by foreigners, and in the Via Foria in the centre of the old city. There are also letter-boxes in different parts of the city.

§ 12. *Electric Telegraph Office, at the General Post-office, Pal. Gravina.*—A message to Rome costs 3 frs.; to London, passing through Rome, 13'50; to other parts of the United Kingdom, 14'75; to Paris, 4 fr.: the despatch not to exceed 20 words, every 10 additional ones being charged half the above rates. Despatches of the same number of words to places in the Italian kingdom and Sicily from 3 to 5 frs., according to the distance.

§ 13. *Medical Men.*—English: D Sim, Member of the London C

lege of Physicians, and of the Edinburgh College of Surgeons, accoucheur, No. 260, Riviera di Chiaia; Dr. Wyatt, of King's College, London, successor to Dr. Bishop, Pal. Caramanico, 7, Chiatamone; Dr. Pinchoffs, of the London College of Physicians, 267, Riviera di Chiaia; Dr. Sammut, who has long practised at Malta, 225, Riviera di Chiaia. *Italian*—Dr. Tomasi, Professor of Clinical Medicine, and Physician to the King, one of the eminent practitioners in Italy, who has lived in England, and speaks English—his house is No. 6, Salita Tarsia; Dr. Ramaglia, 103, Via della Stella; Dr. Lopicolo, 3, Vico Campana a Toledo. (There is an *Hospital for British subjects and Americans*: see p. 143.)

§ 14. *Surgeons*.—Cavaliere Palasciano, 45, Via San Carlo; Dr. Testa; Dr. Felice de Renzis; Dr. Truchesa.

Accoucheur.—Professor Capuano.

Dentists.—Dr. Parmly, an American, and Mr. Atkinson, an English dentist Pal. S. Arpino, Riviera di Chiaia; Bullot, Strada di S. Carlo.

§ 15. *Apothecaries*.—Kernot, 14, Strada S. Carlo; Wilson, Riviera di Chiaia; Saggese and Valentino, Farmacia Francese, 31, Largo Garofalo, make up English prescriptions. There is an Homœopathic Pharmacy at Dragone's, No. 88, Strada di Chiaia; and another kept by Hartenstein, a German, at 388, Strada di Toledo.

§ 16. *Booksellers and Stationers*.—Detken and Rocholl, Piazza del Plebiscito, have a good assortment of foreign books, maps, Handbooks, and Guide-books of Naples—English spoken; Mrs. Dorant, at the English reading-rooms, on the Riviera di Chiaia, for Handbooks; G. Dura for modern French and Italian books, No. 10, Via di Chiaia, and at No. 40, Via di San Carlo, opposite the Theatre, for old books, of which he has perhaps the largest collection in Naples, especially connected with Naples and its provinces; Dufresne, 61, Strada Medina, for French publications; Tipaldi, 57, Strada Montoliveto (sells English water-colours and drawing materials).

Photographs may be procured at Detken's library. Views of Naples, Pompeii, Vesuvius, &c., and of statues in

the museum, by Rive and Sommer, at Alinari's in the Pal. Nunziante, Largo della Pace, or at Grillet's, No. 6, Chiatamone, whose carte de visite portraits, 1 fr. each, especially of ladies, executed under the direction of Miss Lejeune, a talented English artist, are perhaps unrivalled, as are Grillet's photographic views on glass, for the stereoscope, of the monuments about Naples and Rome, including the works of art in the museums of the Vatican and Capitol, and views of Switzerland. Bernoud, for views and portraits, Pal. Berio, in the Toledo.

§ 17. *Reading Rooms*.—Mrs. Dorant's British Library and Reading-room, 267, Riviera di Chiaia, deserves encouragement—Handbooks. The reading-room is supplied with the leading London and American papers, Galignani, the Quarterly, Edinburgh, and other Reviews, the principal Monthly Magazines, Army and Navy Lists, and the ordinary books of reference. Subscription to the reading-room 2 fr. a week and 5 fr. a month; to the circulating library 2 and 5 fr., or both included 4 fr. a week and 10 fr. a month. Subscribers may have the newspapers at their own lodgings by paying extra. *Detken's* circulating library, of foreign books chiefly, Largo di Palazzo. *Dufresne's* Cabinet de Lecture, well supplied with modern French works, 61, Strada Medina. *Tempestini's* Gabinetto letterario, 56, Strada S. Brigida; *Però*, 19, Strada S. Giacomo.

§ 18. *English Newspaper*.—A weekly periodical entitled the 'Naples and Florence Observer,' which appears every Saturday, may interest English and American visitors, as it contains a list of arrivals, information of local interest, details useful to excursionists, sightseers, &c.

§ 19. *Teachers of Music*.—There are a great many; we shall only give the names of some of the best among them. (*Singing*.)—Signor Pappalardo, 49, Largo S. Ferdinando; Ferrarese, 13, Vico S. Teresella degli Spagnoli; Florimo, Professor at the Conservatorio di Musica; Mugnone, Salita Tarsia, Palazzo del Comune; Paturzo, 22, Vico S. Giuseppe; Holmes, 34, Strada di Chiaia; Biscardi, 171, Strada di Chiaia;

Consalvo, 27, S. Maria in Portico; E. Wenzell, a good singing master, to be heard of at Girard's music-shop. (*Piano*).—Coop, 57, Salita S. Mattia; Cerimele, 8, Strada S. Anna di Palazzo; Lanza, Palumbo, and Serrao, at the Conservatorio; Catalano, 37, Strada Formale; Russo, 26, Strada Magnocavallo; Albanese, 24, Trinità degli Spagnuoli. (*Violin*).—Pinto, Ospizio de' Ciechi a Chiaia; Gravigliè, at Girard's. (*Violoncello*).—Ciandelli, 46, Strada Concordia Tarritiello. (*Harp*).—Albano, 17, Vico de' Greci; Mad. Marrao, Vico Lucia. For composition (*contrapunto*), Carlo Conti. Any change in the addresses of all these masters can be ascertained at Dorant's or Detken's Library.

§ 20. *Music Sellers*.—Girard, 49, Largo S. Ferdinando; Clausetti, 18, Strada S. Carlo. Foreign music at Detken's, who keeps also the collection of Neapolitan songs. Pianos may be hired of Helzel, 138, Largo Sta. Caterina a Chiaia, at Siever's, Pal. Francavella, and at Niville's from Erard's of Paris, who is also a manufacturer at 2, Banchi Nuovi Montoliveto; Chieschi, pianotuner, 35, Via di S. Pietro a Majella.

§ 21. *Teachers of Languages*.—*Italian*.—Graziosi and Notarangeli, to be heard of at Dorant's Library; Don Giovanni Rotondo, 72, Strada San Caterina; Giuseppe Novi, 54, Strada di Mergellina; Mad. Savoldelli, and Paladini, 3, Vico Campana; Trilli, at Messrs. Iggulden and Son's; Federico Guarini, 19, Vico della Strada Nuova, Pizzofalcone; Mazzano, 17, Trinità de Spagnuoli; Muro, Capuro, Malfatti, Paroliello, and Temming, to be heard of at Detken's Library; A. Spediceto, 262, Strada Infradicta. *German Master*.—Morhoff, 47, Strada di Santa Caterina a Siena. *English and French*.—Mr. Hinchcliffe, 95, Strada Nardones; Holmes, 37, Strada Formale; Mrs. Grimwood; Oates, 83, Strada Speranzella; Manning, 7, Salita Petraio; L. Peintner, who speaks English, teaches Italian and French, 52, Vico Conte di Mola; Miss Wolf, 95, Strada di Chiaia, is a good daily governess, and gives lessons to ladies in English, German, and French; Signora Almerinda Capocci, and Signora

Virginia di Simone, 10, Vico dei Tedeschi a Toledo, both good *parlatrici* and daily governesses. It may interest some persons to know that the Rev. Mr. Poggi, D.D., who formerly kept a large educational establishment at New Brighton, near Liverpool, takes a limited number of day pupils of the upper classes at his residence, Palazzo del Carretto, 28, Largo Ascensione a Chiaia, and gives private lessons. *Teacher of Drawing*.—E. Festa (landscape), 48, Strada Nardones.

§ 22. *Tradesmen and Shops*.—Travelers must bear in mind that in Naples bargaining is the rule, and beating down a necessity; if they do not, they may expect to be imposed upon.

a. English Warehouse.—Stanford's, next door to Messrs. Iggulden's Bank, in the Largo di Vittoria; Storey, 261, Riviera di Chiaia—also house-agent. There is also a grocery-shop and house-agency at the British Reading rooms.

b. English Saddler.—Lewis, 5, Largo Cappella.

c. Modes, Silk Warehouses, and Dress-makers.—Cardon, 209, Strada di Chiaia, expensive; Giroux, 216, ditto; Madame Nethery, 235, Strada di Chiaia, first floor; Picorna, in the same street; Pszeny-Fass, Palazzo Calabritto; Mad. Ricco, 8, Strada S. Caterina a Chiaia; Mad. Poma, Strada di Chiaia; Valentino, 55, Vico Lungo del Celso; Mad. Grimwood, Strada di Chiaia.

d. Sicilian Silk from Catania, a cheap article.—Tragala and Auteri, 288, Toledo.

e. Tailors.—Lennon, 2, Strada S. Caterina a Chiaia; Mackenzie, 50, Largo Cappella, under Palazzo Partanna; Kieper, Strada de Montoliveto; Schultz, 19, Largo S. Caterina a Chiaia; Tesorone, 185, Plassnel, 205, and De Vallier, 256, Toledo. Perinot, French tailor, Strada di Chiaia.

f. Boot and Shoe-makers.—Burrington, English bootmaker, Palazzo Partanna; Patella, Largo Garofalo; for ladies—Toro, 61, and De Notaris, 189, Strada di Chiaia; Finoia, Palazzo Miranda, Strada S. Orsola a Chiaia.

g. Coiffeur and Perfumer.—Zempt, 6, Strada Sta. Caterina a Chiaia: both he

and his wife speak English, and are very obliging persons.

h. Glovers.—Bossi, 179, Toledo, the most fashionable, but expensive; Cremonesi, 50, Largo S. Ferdinando; Budillon, 19, Strada San Carlo, and 198, Strada di Chiaia; Pratico, 23, Strada S. Giacomo; Pellerano, 561, Strada di Chiaia, a good workman for gloves made to measure; Sangiovanni, 67, Strada di Chiaia; L. Costa, Strada di Chiaia; Montagna, 294, Toledo. A good pair of gloves costs from 1½ to 3 frs. Naples gloves being, for the most part, made of lamb-skin, are always inferior to the kid gloves, properly so called, of Paris; but in the manufacture of lamb-skin for gloves the Neapolitans have certainly an advantage over their French competitors in the same material.

i. Naples Soap.—At Zempt's perfumery shop, 6, Strada di Sta. Caterina; and Bellet and Co., successors of Arene, 180, Toledo; the price is 2 to 3 fr. a pound for the best quality; there are two, the brown and the white; the latter is to be preferred, the excess of alkali (potash) being removed from it, and which, when left, is likely to irritate the skin.

k. Coral, Lava, and Tortoise-shell Ornaments and Works.—Squadrioli, Palazzo Nunziante, 7, Strada della Pace—one of the largest and best assorted dealers in coral at Naples, and with fixed prices; he is a large exporter to the United States; he also sells lava and tortoise-shell works, and the costume figures of the Calabrian and Sicilian peasantry from Castelgirone in the latter country. Bolten, Pal. Partanna; Gagliardi in the Largo Vittoria; Michele Piccione, 221, Riviera di Chiaia; Palchetti, a good working jeweller, with moderate prices, 1, Strada S. Caterina a Chiaia; Tagliaferri, 43 in the same street; Casalta, under the Pal. Partanna, in the Largo Capella, for coral ornaments and imitations of Greek and Roman jewellery; Labriola, 259, Riviera di Chiaia, one of the best for work in tortoiseshell. The pretended lava ornaments are generally made of varieties of ordinary one, found in fragments amongst

the ancient volcanic deposits in the Fosso Grande at the foot of Vesuvius and on the Marina of Resina. The most varied assortments of tortoise-shell work will be found in the shops on the Piazza del Municipio.

l. Watchmakers.—Reymond, Strada S. Caterina a Chiaia.

m. Jewellers.—Casalta, 7, Largo Capella, is the most celebrated for his imitations of ancient jewellery; he keeps also a large assortment of coral ornaments; C. is the Castellani of Naples;—Vigliarolo, 150, Strada di Chiaia.

n. English and Foreign Snuffs and Cigars.—57, Largo di Palazzo, in the same Palace as the Café di Europa.

o. Views of Naples.—Gatti and Dura, 18, Strada del Gigante. The views in gouache, a style so peculiar to Naples, may be had in great variety here; those of Pira, 22, Strada Nuova da Capo di Monte, and of Cesare Uva, 266, Riviera di Chiaia, are good.

p. Imitation Etruscan Vases and Terracottas.—Giustiniani, 10 to 16, and Colonnese, 21, 27, and 69, Strada Marinella; Mollica, Strada Sta. Lucia, who has very successfully imitated Urbino or Raphael ware in coarser pottery. Giustiniani, one of the best manufacturers, has also a shop in the Strada S. Lucia.

q. Dealers in Antiquities, Etruscan Vases, old China, &c.—Signor A. Castellani, brother of the celebrated jeweller at Rome, No. 5 on the Chiatamone, has a large collection of ancient gems, coins, bronzes, Italo-Greek or Etruscan vases and jewellery; his series of cameos and intaglios is very rich, especially in those from Sicily and Magna Grecia; Signor C. sells also reproductions in bronze of the most celebrated specimens of statuary in the Museum;—Barone, Palazzo della Rossa, in the Strada della Trinità Maggiore, No. 6, first floor; Di Crescenzo, 87 and 88, S. Lucia; Cali, 16, Strada S. Caterina a Chiaia; Donna Serafina and Scognamiglio, 97, Strada Costantinopoli.

r. Old Lace, Mad. Cali, 159, Riviera di Chiaia. Parasols, Fans.—Martino, 211, Riviera di Chiaia.

s. Fancy Embroidery, German Wools,

&c.—At the Gagne Petit, 21, Strada di San Carlo.

§ 23. *Valets-de-place*.—Their fee is from 5 to 6 fr. a day. Antonio di Antonio, who may be heard of at the H. des Etrangers, is a good cicerone for the city and its environs, and an excellent travelling-servant for persons wishing to proceed to Sicily and through the provinces, where he has travelled with several of our countrymen, by whom he is recommended highly for his intelligence, honesty, and activity; he speaks both French and English.

§ 24. *Carriages, Hackney Coaches, and Horses for hire*.—The charge for job carriages for the city and immediate vicinity is 20 fr. a day, with a *buona-*

mano of 2 to 3 fr. to the driver; for half a day 12 fr. In winter, when the carriage is hired by the month, the common charge is from 450 to 600 fr. per month, stipulating for an open carriage by day and a close one by night; and that the engagement is for a calendar month, otherwise a dispute may arise. The *buonamano* per month is 25 fr. Hackney carriages are hired either by the course or by the hour, according to the regulation of March 13, 1867.

The following copy of the official tariff for hackney vehicles, published by the police authorities, will be useful both as regards the city and the environs:—

	1 horse, open, by day.	1 horse, open, by night.	1 horse, closed, by day.	1 horse, closed, by night.	2 horses, by day.	2 horses, by night.
	Lire.	Lire.	Lire.	Lire.	Lire.	Lire.
Course or course within the city limits, not to exceed ½ an hour, and for 1 or 2 persons	0·60	1·00	0·80	1·50	1·20	2·00
By hour, 1st hour	1·40	2·00	1·60	2·50	1·80	3·00
Subsequent hours	1·00	1·40	1·20	1·50	1·50	2·00

To places beyond the city limits:—

Posillipo	1·50	..	1·75	..	2·25	..
Fuori Grotta	1·20	..	1·50	..	1·75	..
Bagnoli and Lake of Agnano	2·00	..	2·50	..	3·00	..
Vomero and Antignano	1·50	..	1·75	..	2·25	..
Capo di Monte village and Park-gate	1·50	..	1·75	..	2·25	..
Portici	1·75	..	2·00	..	2·50	..
Resina	2·00	..	2·50	..	3·00	..
Torre del Greco	2·50	..	3·00	..	3·75	..
S. Giorgio a Cremano or Barra	1·75	..	2·10	..	2·50	..

A special bargain must be made for greater distances.

The usual fare from the Chiaia, Chiatamone, or Santa Lucia, to the Museum, is ½ franc. The prices here given are those on week or working days; on Sundays and feast-days there is an additional charge of from 25 to 50c. by the course and the hour. The course must not exceed half an hour, or not extend beyond the limits of the city. The interdiction against the circulation of carriages on the Thursday and Friday in Holy Week has been now removed, except as regards the great thoroughfares of the Toledo, Chiaia, and Via dei Tri-

bunali. When carriages are taken for 5 or 6 hours a bargain should be made, paying 1 fr. for every hour, or at most 1 fr. 50 c. for the first and 1 each hour afterwards. The following is the general charge (but an understanding must always be come to beforehand) for the different conveyances to the environs: a carriage with 3 horses, for the whole day, 20 fr., with 2 horses 15 fr., with a *buonamano* of 3; a cabriolet with 1 horse, the whole day, 8 fr. *Riding-horses* are to be hired at the Palazzo Partanna; the charge, for 4 or 5 hours, 6 fr., and by the month 150 fr.

§ 25. *Omnibuses* (improved).—1. The

line running from the Villa Reale to the Strada Foria and Albergo de' Poveri, passing through the Strada di Chiaia, the Toledo, and by the Museum. —2. From the Largo di Vittoria and Villa Reale to the Mergellina. —3. The line of the Tribunali: from the Largo S. Ferdinando to the Piazza S. Onofrio alla Vicaria. —4. The Rly. line: from the Piazza del Municipio to the railway station, outside the Porta del Carmine, and Portici: fares, 15 c. by day, 30 by night; to the Rly. Stat. and Tribunali, 20 c.; to Portici 50 c. There are omnibuses of a better description from the rly. stat., on the arrival of the trains, especially from Rome, to the different hotels; charge, including luggage, 1 fr.

§ 26. *Boats*.—A boat with 4 oars costs per day about 15 fr.; with 2 oars from Naples to Portici, 5 fr.; a seat in the market-boats which sail daily for Sorrento, Castellammare, Capri, or Ischia, about 2 fr.

§ 27. *Baths*.—There is an establishment in the Strada della Pace, leading from the Largo di S. Caterina to the Chiatamone. But baths are not amongst the wants of the modern Neapolitans, however much they were a necessity amongst their ancestors.

Salt-water Baths. In using salt-water baths it will be important to ascertain where the water has been obtained, as it is too often taken at the adjoining pier, close to the mouth of one of the most pestilential drains of the city. Avoid for the same reason the sea-bathing on the beach, in front of the Villa Reale, where huts are set up in the summer months opposite the out-fall of the several drains on it. Persons who require sea-bathing will do better to go to Sorrento, Capri, or Ischia.

§ 28. *English Church*.—A handsome Protestant ch. has been erected by subscription, aided by a grant from the British Treasury. It is situated in the Via di San Pasquale, opening out of the Chiaia, in the centre of the quarter inhabited by our countrymen, and contains about 600 sittings; the ground upon which it stands was very liberally granted for the

purpose by the Italian Government; the resident Chaplain is the Rev. Pelham T. Maitland, who holds his appointment from the Foreign Office under the consular Act of Parliament. The charges for sittings are—for 1 month, 10 fr.; for 2, 20; for 3, 25; for 4, 35; for the season, 50. There are about 100 free seats. Divine service on Sundays at 11 A.M. and 3½ P.M., and on holidays. The service of the Church of Scotland is performed in a large apartment at 5, Chiatamone, by the Rev. Mr. Buscarlet, at 11 A.M. and 3½ P.M. on Sundays. The French and German Reformed services, in a very neat and appropriate edifice, at 10 and 12 (midday) on Sundays. This chapel is in the midst of the strangers' quarter, in the Via Poerio, formerly Vico Freddo, at the corner of the Largo Capella; alternate services in French and German; the officiating clergymen, the Rev. Pastors Peter and Motz.

§ 29. *Artists (Sculptors)*.—Angelini, in the Albergo de' Poveri; Persico, and Genaro Calì, in the Largo delle Pigne, under the Museum; Solari, in his studio under the Albergo de' Poveri. (*Painters*).—Mancinelli, 31, Vico S. Spirito; Smargiassi, 13, Strada Bisignano; Guerra, in the Museum; Gonsalvo Carelli, 66, and Achille Carelli, 57, Riviera di Chiaia; Gonsalvo is an excellent drawing-master in crayon and water-colours, and paints views in oil and water-colours of the costumes and scenery round Naples;—Verloet, Largo Ascensione a Chiaia; Morelli, Palazzo Celentano a Pontenuovo; Di Napoli, Vico S. Aniello; Gigante (Giacinto), Salita della Salute; Duclerc, S. Teresa a Chiaia. Pietrocola is a good painter of portraits in miniature; Solari for small views and sketches of environs of Naples, under the Hôtel des Etrangers, Chiatamone; Caruson, 13, Strada Mergellino and at the Museum, for miniature portraits and copies of the old masters; Pira, 22, Strada Nuova Capodimonte, is a painter of landscapes in gouache—a class of art almost peculiar to Naples: other artists in this branch are Di Crescenzo, 19, Chiatamone, Romano, and Signora Sciorati.

DESCRIPTION OF NAPLES.

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§ 1. GENERAL TOPOGRAPHY.

The city of Naples, situated in 40° 52' N. lat. and 14° 15' E. long. from Greenwich, disputes with Constantinople the claim of occupying the most beautiful site in Europe. It is built on the N. shores of the Gulf, which is upwards of 35 English m. in circuit, from the Capo della Campanella on the S.E., to the Capo di Miseno on the N.W.; and more than 52 m. in circuit, if we include the islands of Capri and Ischia, from the Punta Carena, the S. point of Capri, to the Punta dell' Imperatore, the W. point of Ischia.

The country which lies along the N.E. shores of this Bay is an extensive flat, continuous with the great plain of the *Campania Felix*. The river *Sebetus*,

Sebetus, flows through it. In ancient times a marsh, it is now under cultivation principally as market gardens, from which the capital derives its very abundant supply of vegetables. Between Naples and the chain of the Apennines, Vesuvius rises insulated in the plain, its lower slopes studded with densely-peopled villages. Along the coast, between Vesuvius and the sea, are the towns of Portici, Resina, Torre del Greco, Torre dell' Annunziata, and the sites of Herculaneum and Pompeii. Beyond the Sarno, at the extremity of the plain, and at the point where the coast suddenly bends to the W., is the town of Castellammare, near the site of *Stabia*, at the foot of the Monte Sant' Angelo, the highest point of that mountain range which forms the S.E. boundary of the Bay, an offshoot from the main chain of the Apennines. Between Castellammare and the Capo della

Campanella are the towns of Vico, Meta, Sorrento, and Massa. About 4 m. from the extremity of the Promontory lies Capri, which is 17 m. in a direct line from Naples.

The coast to the W. of Naples, as far as the Promontory of Misenum, is more broken and irregular. The Promontory of Posilipo separates the Bay of Naples from that of Pozzuoli, and conceals Misenum from the city. Following the coast is the island of Nisida. Further on, and more inland on the rt., are the extinct craters of the Solfatara, of the Lake of Agnano, and of Astroni. Beyond these, on a tongue of land, stands Pozzuoli; passing which is the Monte Nuovo, and farther still the Lake of Avernus, the Lucrine Lake, the ruins of Cumæ, the Lake of Fusaro, Baïæ, the Elysian Fields, the Mare Morto, and the port and promontory of Misenum. Beyond Misenum are the islands of Procida and Ischia. The Bay between Ischia and Capri is 14 m. wide, its length from W. to E. is about 15.

Naples itself is built at the base and on the slopes of a range of hills which have the general form of an amphitheatre. This range is divided into two natural depressions by a transverse ridge bearing in its different portions the names of Capodimonte, St. Elmo, and Pizzofalcone, and terminating on the S. in the small promontory on which stands the Castel dell' Ovo. The crescent which lies to the E. of this ridge includes the largest and most ancient portion of the city, extending from the flanks of Capodimonte and St. Elmo to the Sebeto, and including within its circuit the principal public edifices and establishments. It is intersected from N. to S. by a long street, of which the lower portion is the Toledo; and is perhaps more densely peopled than any town of the same extent in Europe. The crescent on the W. of St. Elmo is the modern city, known as the Chiaia. It is connected with the E. portion by the streets which occupy the depression between St. Elmo and Pizzofalcone, and by a broad road which extends along the shore at the foot of Pizzofalcone, to the Villa Reale and the Mer-

gellina on the W. This street or quay bears in its various parts the names of Il Gigante, Santa Lucia, Chia-tamone, and Vittoria. The Chiaia forms a long and somewhat narrow strip of streets and squares occupying the space between the sea and the lower depressions of the Vomero. A broad street, called the *Riviera di Chiaia*, running parallel to the shore, bordered on the N. by handsome houses, where the foreign visitors principally reside, and on the S. by the public gardens called the Villa Reale, passes along its whole length. At the extremity of the Chiaia are the quarters of the Piedigrotta and the Mergellina. From the former the Grotta di Posilipo leads to Pozzuoli. From the Mergellina a good road winds over the S. face of the promontory to the same town.

The length of Naples from the Ponte della Maddalena to the Mergellina is 4 m.; the breadth from the Capodimonte to the Castel dell' Ovo is 2½.

There are more than 1300 streets, in which the houses are regularly numbered. The principal streets are called *Strade* or *Vie*; the cross streets, *Vichi*; the smaller streets, *Vicoletti*; the lanes, *Strettule*; the hilly streets leading from the new to the old town, *Calate*; those leading to the suburbs, *Salite*; those which are so steep as to require steps, *Gradoni*; those which have many branches, *Rampe*. Few of the streets bear the name of *Via*, but here and there the term *Rua*, a record of the Angevine dynasty, is met with. The larger open spaces formerly called *Larghi* are now generally designated as *Piazze*.

§ 2. HISTORICAL TOPOGRAPHY.

Some local antiquaries assign a Phœnician origin to Naples, and regard the story of Parthenope, the Syren, as the poetic tradition of the event. Ancient writers, however, agree in representing it as a Greek settlement, though the circumstances of its foundation are obscurely narrated. It

seems that a colony of the neighbouring Cumæ first settled on the spot, and gave the city which they founded the name of *Parthenope*; and that subsequently they were joined by a colony of Athenians and Chalcidians, with some settlers from *Pitheculæ* (Ischia), who built a distinct city under the name of *Neapolis*, or the new town; upon which *Parthenope* assumed the name of *Palæopolis*, or the old city.

1. *During the Greek period.*—The testimony of Livy leaves no doubt that *Palæopolis* and *Neapolis*, though distinct in name, were identical in language, in customs, and in government. But all attempts to define with accuracy their relative extent and situation, in spite of the learning expended upon the task, have failed. It is however supposed that a line drawn from the Porto Piccolo on the sea to the Porta Alba, and thence in a semicircle through the Largo delle Pigne and the Porta S. Gennaro, to the Castel del Carmine, would include the site both of *Palæopolis* and *Neapolis*. Excavations made within this circuit have brought to light Greek substructions, fragments of Greek sculpture, and Greek coins. Of this space, *Palæopolis* is supposed to have occupied the flat coast from the Porto Piccolo to the Castel del Carmine, and to the Porta Nolana inland; while *Neapolis* occupied the higher ground immediately behind.

At a very early period *Palæopolis* and *Neapolis* became united as a Republic. They allied themselves with Rome about B.C. 400, and at a later period their walls were so strong as to offer resistance to Pyrrhus, Hannibal, and Spartacus. When the Romans became masters of the world they looked with favour on a Republic which had retained its independence without joining in the wars of other States, which had always afforded a generous asylum to the exiles of Rome, and which possessed an irresistible fascination in the luxuries of its climate and its habits, and in the beauty of its scenery. In the plenitude of the imperial power and of the intellectual greatness of Rome, her emperors, her statesmen, her historians,

and her poets took up their residence on the shores of Naples.

2. *Under the Romans.*—During the Civil Wars a body of the partisans of Sylla, having entered the city by treachery, massacred most of its inhab. B.C. 82. Augustus is said to have united the two Greek cities, and to have restored their walls and towers. Like Virgil, and other illustrious men of his reign, Augustus resided frequently at Naples, and most of his successors followed his example. Tiberius, during his stay, made the island of Capri infamous by his excesses; Claudius assumed the Greek costume and became an officer of the Republic; Nero acted on its theatre; Titus assumed the office of its Archon, and Hadrian of its Demarch.

3. *Under the Goths.*—The walls of Naples, which were complete at the invasion of Italy by Odoacer in 476, continued perfect down to that of the Goths under Theodoric, whose successors appear to have exercised a gentle sway at Naples, and to have so strengthened its walls as to make it one of the strongest of the fortified cities of Italy. In 536 it defied the skill and resources of Belisarius, who, however, turning aside its aqueduct, marched his troops into the city through its channel. Besides being laid under subjection to the Eastern Emperors, Naples was sacked and almost depopulated by the conquerors. In 543 the walls resisted the attack of Totila, who, after a protracted siege, reduced the city by famine, and razed its fortifications.

4. *Under the Eastern Emperors.*—When the Gothic kingdom had been subdued by Narses, he seized Naples, and made it subject to the Exarchs of Ravenna. It was then governed nominally by dukes appointed by the emperors, but was allowed to retain its own laws, magistracy, and municipal institutions. Under these dukes, the walls were rebuilt to resist the invasion of the Longobards, who besieged the city without success in 581. The impe-

rial authority gradually became so weak that it was unable to prevent the citizens from assuming the right of electing their own governor by the title of *Console* or *Duca*.

5. *Under the Republic and the Lombards.*—For nearly 400 years after Naples threw off the yoke of the Eastern Empire it retained its independence. It was besieged twice by the Longobard dukes of Beneventum; in 815 by Grimoaldus II., who was bought off by the duke Teotistus, a Greek, for 8000 golden *solidi*; and in 821 by Sicon IV., who was aided by Theodore, the former duke, who had been driven into exile. After a protracted siege the Longobards withdrew, but they compelled Naples to become tributary to the Duchy of Beneventum. In 1027 Pandolfo IV., prince of Capua, besieged and took Naples from Duke Sergius, on account of the hospitality the latter had afforded to Pandolfus Count of Teano. But in 1080 Sergius recovered the city with the aid of the Greeks and of those Norman adventurers who had already begun to make their valour felt in Southern Italy. In reward for the services received, Sergius gave the Normans some land between Capua and Naples, upon which they built *Aversa*, and of which he conferred on their leader, Rainulfus, the title of Count.

6. *Under the Normans.*—The Normans made no attempt to possess themselves of Naples till 1130, when Roger besieged it, and after a protracted siege compelled it to surrender. He had the circuit of the walls measured, and found that it was a little more than 2 m. Roger was the same year proclaimed King of Naples and Sicily. William I. (the Bad), his son, extended the circuit of the walls, built Castel Capuano and the Castel dell' Ovo. The walls appear to have been completed by his successors William II. and Tancred, in whose reign the city was unsuccessfully besieged by the Emperor Henry VI., who claimed the kingdom in right of his wife Constance, the only daughter of Roger.

7. *Under the Suabians.*—Frederick II. founded the University of Naples, and by making the city his residence became also the founder of its greatness and prosperity. In 1253, after a siege of ten months by Conrad, his son, Naples was compelled by famine to surrender at discretion. Conrad demolished the walls, which were soon after restored and enlarged by Pope Innocent IV.

8. *Under the Angevine dynasty.*—Chas. I. made greater efforts than any of his predecessors to give strength and importance to Naples. He removed the seat of government from Palermo to Naples, extended the city on the E. side as far as the Piazza del Mercato, filled up the marshy tract between the old walls and the sea, and built in 1283 the Castel Nuovo. He also repaired its walls, paved the streets, destroyed the ancient palace of the Neapolitan Republic, began the restoration of the cathedral, and built several churches and monasteries. His son Charles II. built the Molo Grande and the castle of St. Elmo, enlarged the city walls, and strengthened the fortifications on the sea-side. Naples was besieged and captured in 1387 by Louis II. of Anjou; it was again besieged in 1420 by Louis III. of the same family, who was driven off by Alfonso of Aragon, and was besieged and captured by the same Alfonso in 1423. In 1425 the city walls were enlarged towards the sea by Joanna II. Alfonso again besieged the city, though without effect, in 1438, in 1440, and in 1441; but in 1442, after a protracted siege, he entered it through the canal of an aqueduct, called the *Pozzo di S. Sofia*, which was pointed out to him by two deserters, and thus expelled for ever the Angevine dynasty.

9. *Under the Aragonese dynasty.*—Ferdinand I. extended the city walls toward the E. from the Porta del Carmine to S. Giovanni a Carbonara, and employed Giuliano da Majano to fortify them. He opened new gates, some of which are still standing, as are portions of the walls. He also restored the cathedral,

erected a lighthouse on the Molo, and introduced the art of printing and the manufacture of silk.

10. *Under the Spaniards.*—On the accession of Ferdinand the Catholic, Pietro Navarro, the celebrated military engineer, was employed by Gonzalvo da Cordova to mine the Castel dell' Ovo. In 1518 the city was besieged by Lautrec, and in 1535 it received its greatest and last enlargement from the viceroy Don Pedro de Toledo. He extended the fortifications from S. Giovanni a Carbonara to St. Elmo, including the hill of Pizzofalcone, passing along the site of the present Piazza delle Pigne, the Fosse del Grano, and the Mercatello, and rejoining the Angevine walls at S. Sebastiano. These walls were built of massive blocks of tufa, and were furnished with bastions and curtains. Don Pedro also filled up the fosse of the Angevine fortifications on the W. side, and opened the *Strada di Toledo* on its site. He constructed the main drain in the Piazza Pignasecca, forming the entrance to the system of sewers which he carried to the sea. He also built the royal palace, which was occupied by Charles V. when he landed here on his return from his African expedition, and was known as the Palazzo Vecchio till 1842, when it was pulled down. In 1540 he converted the old Castel Capuano into the Palace of the Tribunals and the General Record Office of the kingdom. Of the other viceroys it will suffice to mention that in 1558 the Duke of Alba improved the works of the Mole; in 1577 the Marques de Mondejar built the Arsenal; in 1586 the Duke d'Ossuna laid the foundation of the present Museo Nazionale as the viceregal stables; in 1596 the Count d'Olivares commenced the Riviera di Chiaia; in 1600 the Count de Lemos added a new wing to the Palazzo Reale for the reception of Philip III. of Spain; in 1607 the Count de Benevente opened the street of Poggio Reale; in 1615 the Count de Lemos converted the viceregal stables of the Duke d'Ossuna into a university; in 1634 the Count

de Monterey built the viaduct over the Strada di Chiaia; in 1640 the Duke de Medina gave his name to the Porta Medina; in 1649 the Count d'Onate erected the first theatre built in Naples, called the Teatro di S. Bartolommeo, which was pulled down when Carlo III. built that of San Carlo; in 1668 Don Pedro Antonio of Aragon built the Dock which adjoins the Arsenal; and in 1695 the Duke de Medina Celi, the last of the Spanish viceroys, completed the Chiaia.

If the viceroys did little for the public works at Naples, we cannot say as much of the zeal with which they removed many of her works of art. As one example out of many, we may mention that the Marques de Villafraanca, on resigning the viceroyalty, which he held only for two months, in 1671, carried back with him to Spain the four statues of rivers from the fountain on the Mole, that of Venus from the fountain of the Castel Nuovo, and the statues and sculptures by Giovanni da Nola from the Fontana Medina.

11. *Under the House of Austria.*—The emperors of Austria governed the kingdom by their viceroys, who were mostly Germans. In the brief space of twenty-seven years there were not less than 13 viceroys, 4 of whom held office for only half a year. Amidst such changes in the executive, the public works were wholly disregarded.

12. *Under the Spanish Bourbons.*—The conquest of Naples by Don Carlos, the younger son of Philip IV., and his accession to the crown by the title of Charles III., were important events in the history of modern Naples, which owes to him her present development in wealth, in population, and in extent. He enlarged the Palazzo Reale, completed the harbour of the Molo Grande, constructed the street of the Marina, built the theatre of San Carlo, the Albergo de' Poveri, and the palace of Capodimonte, etc., and fortified the shores of the bay. His son, Ferdinand I., and Joseph Bonaparte and Murat during the French occupation, effected also great improvements; the Strada di S. Carlo all' Arena, the Strada del

Campo, the Mergellina, the roads of Posilipo and Capodimonte, the promenade of the Chiaia, and the piazza of the Palazzo Reale were constructed; the Botanic Garden, the Museum, the Academy, and other public institutions were established. During the reign of Francis I. the new harbour for ships of war was begun; the reign of Ferdinand II. had already seen the completion of the Ch. of S. Francesco di Paola, the extension of the Chiaia, and other works of permanent utility and ornament.

§ 3. POPULATION.

The population of Naples for some years past has been steadily increasing. In 1830 it was 358,550; in 1845 it was 400,813. In 1850 there had been 3051 marriages; 14,991 births, viz. 7606 males and 7385 females, among whom 1977 were foundlings and 124 illegitimate children; and 15,015 deaths, viz. 8133 males and 6882 females, a number above the average mortality, which, calculated for ten years, shows an excess of births of nearly 1100 per annum. On the 1st January 1851 the population was 416,475; viz. 203,483 males and 212,992 females; at the beginning of 1861, 417,436. It is now supposed to exceed 500,000.

§ 4. CLIMATE.

The following notice on the climate of Naples has been kindly communicated by an eminent English physician, who practised there for many years. It will prove acceptable to visitors and assist them in the selection of a residence.

"The climate of Naples may be called tonic and bracing, in comparison

with that of Rome, which is soft and relaxing; and, if we were to compare it with any place in England, it most nearly resembles that of Brighton; although, of course, the temperature is much higher in the former than in the latter place. Like Brighton, the autumns are delightful, and the spring months, February and March, often very trying to delicate lungs, from the cold dry winds which then prevail."

"Naples, however, is neither subject to the same degree of cold in winter nor the same heat in summer as either Rome or Florence; during the two hottest months of the year (July and August) the heat of the sun is so tempered by the sea and land breezes, that the thermometer seldom rises to 84° of Fahrenheit and is often below 80°, while in winter it seldom falls below 40°. Snow seldom falls in the town of Naples, or, if it does, it melts immediately; but it often lies on the surrounding Apennines for weeks or months, and it is when the wind blows from these snow-capped mountains that the air is coldest and most trying to delicate constitutions. These winds are most prevalent in the months of Feb. and March, and these are the months of the year when the mortality is greatest; while, on the other hand, those of June, July, and August, when the heat is the highest, are perhaps the most free from illness, since the habits of the inhabitants lead them to work early in the morning and late at night, and to rest during the heat of the day; so that they are seldom exposed to the excessive heat of the sun. The time when the heat is most felt is during the prevalence of the scirocco winds, for then the sea and land breezes are for a time suspended; but these winds seldom last for more than three days, and, though enervating for the time, they leave behind no bad effects."

"The greatest quantity of rain falls during the first two or three weeks of September; during the months of June, July, and August there is little or none, and by the end of the last of these months the grass is nearly burned up by the heat; but as soon as the rains

fall everything revives, and from the end of September till the middle or end of December the climate is that of an English summer; and this is the season when the superiority of the Neapolitan climate over that of Rome is the greatest. In Feb. and March, on the other hand, the weather is usually very variable, and N. or N.E. winds prevail; circumstances which render these two months very trying to delicate lungs; and it is generally understood that the climate of Rome, which is softer and less variable, is then preferable in such cases."

"There is a prevalent opinion in Rome that the sulphureous vapour from Vesuvius is injurious to consumptive patients who reside at Naples: this, however, is quite at variance with the fact that the Neapolitan physicians send their patients from Naples to Santo Iorio, a place situated at the bottom of the mountain, and find that they do better there than in the city. As to the localities in Naples most suitable to invalids, travellers have little choice; for the only situation where houses fit for foreigners to inhabit can be found are in the quarter of the Chiaia and Sta. Lucia. Of these, the best are to be found from the precipice which descends from the promontory of Pizzofalcone on the E., along the Chiatamone and Riviera di Chiaia, to where the road of the Mergellina and Piedigrotta separate on the W. These houses have a southern aspect, and are protected by the Vomero and Pizzo Falcone from the N. and N.E. winds, and when the lungs are sound no situation can be more agreeable; but where pulmonary affections exist, the streets which are situated behind the Riviera di Chiaia, and consequently farther removed from the influence of the sea, are considered preferable, although they are generally of an inferior description, as to accommodation, to those in the Riviera di Chiaia. The houses best suited to such invalids are in the Vico Carminiello, the Strada San Pasquale, the Strada Santa Teresa, and Chiaia. Those on the quay of Santa Lucia are much exposed to the N.E. and easterly winds, and

therefore very unsuitable to invalids generally, and particularly to those with delicate lungs, except during the autumn and late in the spring, when they are very agreeable and cheerful, from their facing Vesuvius, and overlooking the city and the eastern portion of the bay. What has been said of Santa Lucia is equally applicable to the few houses which are to be had in the Mergellina; they are cold in winter, but very agreeable in the autumn or in early summer. Houses built upon the tufa rock are generally considered to be damper and less healthy than those which are at a distance from it; but this, if true, only applies to the rooms in the rear, which are generally occupied by servants or used as kitchens; and a long experience would scarcely bear us out in saying that these occupants are less healthy than their more comfortably located masters."

Naples has obtained of late years a worse name for its climate than it really deserves, which may be attributed to the rather frequent cases of fever which have broken out amongst foreign travellers on their arriving from it at Rome, Florence, &c. It has also been the fashion amongst an interested class, the innkeepers and tradespeople at Rome, to decry the climate of Naples to an unmerited extent, in order to deter foreign visitors from going there. That fever does at times exist at Naples to a considerable extent (as in June and July, 1868) we do not mean to deny, and of a dangerous type, but not to a greater extent than in other large towns of South Italy. The peculiarity of the malady, however, is, as regards our countrymen and foreigners generally, that, the seeds of the malady having been imbibed at Naples, they undergo a long incubation, and only are developed on having arrived at what are supposed to be more healthy situations, as in Rome, Florence, or even farther north.

We would strongly impress on travellers not to listen to the interested reports circulated at Rome at all times respecting the existence of fever at Naples as an epidemic, and especiall

at the close of the season; they being often unfounded.*

§ 5. ANTIQUITIES.

There are few ancient remains in the immediate vicinity of Naples, though the country around is covered with ruins of temples, theatres, and villas, and her museum is rich in monuments of Greek and Roman art.

Fragments of the *Temple of Castor and Pollux* are preserved in the façade of the Ch. of San Paolo, which occupies its site (see p. 137). They consist of two columns, a portion of an architrave, and two torsos.

Of the other temples scarcely anything has survived except the names. The sites of the *Temples of Neptune* and of *Apollo* are occupied by the cathedral, the old basilica of Santa Restituta being supposed to stand on the foundations of a temple of Apollo; on the site of the *Temple of Ceres* stands the Ch. of S. Gregorio Armeno; that of the *Temple of Mercury* is occupied by the Ch. of SS. Apostoli; that of the *Temple*

* Connected with sanitary matters, it may be well to warn foreigners against a gross imposition often practised upon them by hotel and lodging-house keepers at Naples, in case of deaths taking place in their houses. We cannot do better than by copying an extract from a letter of the 'Times' correspondent on the subject, the facts related in which we have been enabled to verify.

"Not merely here (at Naples), but throughout Italy, an ignorant prejudice exists that consumption is an infectious malady; and the consequence is that families, unable to afford it, who have had the misfortune to lose a friend by that malady, are heavily mulcted under the excuse of scraping and repapering the walls and removing the furniture,—a process rarely carried out. A case has lately occurred of a gentleman dying of consumption, after 15 days' residence, in one of the first hotels; when, on coming to settle the bill, a charge was tacked to it of 'Indemnité pour réfection des meubles et de la chambre occupé par le defunct, 100 livres sterling.' The demand was resisted, and 30% accepted. There is no civil law to enforce such a claim; there exists, therefore, only the consuetudinary law, which is only in force when a contract has been previously entered into. Still the prejudice lingers, or is rather used as an excuse for mulcting the foreigner. The medical faculty of Naples reject the idea of consumption being infectious."—*Times*, January 14, 1867.

of *Vesta* by the little Ch. of S. Maria Rotonda in the Casacalenda Palace; and that of *Diana* by the Ch. of Sta. Maria Maggiore.

Ponti Rossi is the modern name given to the remains of the Julian aqueduct, *Aqua Julia*, about 50 m. long, constructed by Augustus to supply the Roman fleets at Misenum with water. It commenced at Serino, in the Principato Ultra, and was fed by the waters of the Sabeto. The remains now visible lie in a deep cutting on the slope of the hill of Capodimonte, and are built of solid masses of tufa, lined with red bricks, from which the epithet Rossi is derived. Before reaching this valley the aqueduct separated into two branches. One of these proceeded into the heart of the city, and furnished it with its principal supply of water down to the time of Belisarius, who broke down this branch, and marched his troops through the specus. The other crossed the Vomero, where its remains may still be seen. At that point it again divided, one branch proceeding to the Roman villas near the point of Posilipo, the other by Monte Olibano to Baïæ and Misenum, where it terminated in the great reservoir of the *Piscina Mirabilis*. The ruins of the Ponti Rossi were repaired in 1843, when care was taken to preserve their antique character.

The *Anticaglia*, in the street of the same name, are the two arches and other remains of an ancient theatre. From the fragments which may still be traced in some cellars in the neighbourhood it must have been of considerable size.

On the outer wall of the monastery of *Sta. Maria Egiziaca a Forcella* is a tablet with a Greek inscription, supposed of the time of Domitian, relative to a statue and other honours decreed to Tettia Casta, a priestess.

The *Catacombs*, or rather those portions of them which are called *Le Catacombs di San Gennaro*, are situated on the flanks of the hill of Capodimonte. The only entrance now open is from the Ch. of S. Gennaro de' Poveri. The

Ch. of S. Gennaro was erected in the 8th centy. on the site of the small chapel in which the body of S. Januarius was deposited in the time of Constantine. The altar, the episcopal chair cut in the tufa, and some paintings on the walls are still preserved in it. The catacombs are excavated in the volcanic tufa in the face of the hill. They form a long series of corridors and chambers, arranged in three stories communicating with each other by flights of steps. In a part which was closed at the beginning of the present centy. is a ch. with three arches, supported by columns cut out of the tufa rock, with an altar, episcopal seat, and baptistery; in another part is a fountain which was probably used for baptismal purposes. Along the walls of the corridors and chambers are excavated numerous *loculi*, or sepulchral niches, in which may still be seen skeletons, and rude delineations of the olive-branch, the dove, the fish, and other symbols of the early Christians, with here and there a Greek inscription. These niches were formerly closed by slabs of marble, many fragments of which, having inscriptions, formed the pavement of the Ch. of S. Gennaro, but have been removed to the Epigraphic Collection in the Museum.

The antiquaries of Naples have expended a vast amount of learning and research in discussions on the origin of these catacombs. Some have identified them with the gloomy abodes of the Cimmerians of Homer; others have considered them the *Lautumia* or quarries from which the ancients extracted the tufa stone for building purposes; while others have supposed that they were excavated by the early Christians as a place of refuge from persecution and of repose after death. Passages and chambers so extensive and intricate could not have been the work of men who sought concealment for their religious worship; and it is to the Greek colonists that the construction of these catacombs is now generally ascribed. There is no doubt, however, that both the Romans and the early Christians subsequently appropriated them to their own use,—the latter for the purposes

of religious worship as well as of sepulture. S. Januarius, S. Gaudiosus, S. Agrippinus, and other Martyrs, subsequently canonised, were interred in them. Hence the catacombs in the middle ages were regarded with peculiar sanctity, and the clergy of the city had to visit them at least once a year. They became the burial-place of the victims of the plague of 1656; and the Abate Romanelli, on exploring them in 1814, found several bodies of the plague victims still entire, and clothed in the dresses they had worn in life. The inscriptions discovered in them relate exclusively to Christians, not one having been found which belongs to Pagan times. The extent of the catacombs is said to be very great. A portion extends to beneath the ch. of La Sanità, in which is the tomb of St. Gaudiosus, over which is a painting of the head of the Saviour of a very early period.

§ 6. GATES.

With the exception of a few fragments of its wall and ditch, Naples retains little of its mediæval fortifications but its 3 castles and a few of its modernised gates, which, being surrounded by streets and houses, are now within the city. They all have a bust of S. Gaetano placed over them in consequence of a vow of the municipality to that saint during the plague in 1656.

The *Porta Capuana* stands on what was the high road to Capua before the new one by Capodichino was opened. It is decorated with the arms of Ferdinand I. of Aragon, by whom it was erected, as well as the walls of the city in this quarter. The modern ornamented gate dates from 1535, when Charles V. made his entry into Naples. The bas-reliefs and statues of St. Agnello and San Gennaro were then placed over it. The two towers which flank the gate are of the time of Ferdinand I., and were called *L'Onore* and *La Virtù*, names still inscribed upon them. The road which passes out of this gate is that to Avellino and La Puglia.

The *Porta Nolana*, situated at the extremity of the *Strada Egiziaca*, opens on a road which leads to the *Arenaccia*, and also to *Nola*. It is also flanked by two round towers, and has a bas-relief of Ferdinand I. over it. Immediately beyond is the great *Rly. Stat.*

The *Porta del Carmine*, which stood near the Ch. of *S. Maria del Carmine*, on the site of the *Porta della Conceria* of *Don Pedro de Toledo*, has been removed, to widen the thoroughfare leading to the *rly. stats.* On each side of its site remain its two massive round towers, bearing the names of *Fidelissima* and *La Vittoria*; over the arch was the equestrian statue of King Ferdinand in low-relief, now removed to the Museum. There are several remains of round towers between this gate and the *Porta Capuana*, forming portions of the *Arragonese wall* on the E. side of the city.

The *Porta Medina*, in a street on the W. of the *Toledo*, was built according to its inscription by the Viceroy Duke de Medina, in 1640, from the designs of *Fansaga*, at the expense of the inhabitants of the quarter.

The other gates are the *Porta Alba*, so called from the Viceroy Duke of Alba, but more generally known by the name of *Porta Sciuscella*, in the *Largo Spirito Santo*; and the *Porta di San Gennaro*, near the *Piazza delle Pigne*. These gates offer little interest.

The other entrances to the city which have no gates are the *Strada del Campo*, and the *Strada di Capodichino*, both of which lead to the point called *Il Campo*, where the roads to *Caserta* and to *Capua* branch off;—the *Strada di Capodimonte*, leading to the Palace of the same name, and thence into the road to *Capua* by *Aversa*;—the *Strada di Posilipo*, and of the *Grotta*, both leading to *Pozzuoli* and *Baia*.

§ 7. PORTS.

Naples has three ports, the *Porto Piccolo*, the *Porto Grande*, and the *Porto Militare*.

The *Porto Piccolo*, although now only adapted for boats, is historically interesting, as the last remnant of the ancient port of *Palæpolis*. It extended inland as far as the site now occupied by the Ch. of *S. Pietro Martire*. Hence the whole of this district of the city is called the *Quartiere di Porto*. The foundations of an ancient lighthouse are to be seen near *S. Onofrio de' Vecchi*, and gave to a small street adjoining the name of *Lanterna Vecchia*. The harbour which now remains is little more than an enclosed basin or wet dock. On one side of it is the Custom-house. On the point of the *Molo Piccolo*, which separates the *Porto Piccolo* from the *Porto Grande*, is the *Immacolatella*, in which the Captain of the Port and a branch of the Board of Health have their offices—the general landing-place from steamers. The district on the S.E. of this port is called the *Mandracchio*, a term in which some of the local antiquaries recognise the Phœnician designation of the old harbour, and others the original market-place for herds, *mandre*, of cows. It is inhabited by the lowest populace, whose habits have given rise to the proverb *educato al Mandracchio*.

The *Porto Grande* was formed in 1302 by *Charles II.*, of *Anjou*. He constructed the Mole called the *Molo Grande*, which was enlarged by *Alfonso of Aragon*. At its extremity, at the close of the 15th centy., a lighthouse was erected, which was destroyed by lightning and rebuilt in 1656, and lastly reduced to its present form in 1843. *Charles III.*, in 1740, completed the harbour by carrying a pier to the N.E. nearly as long as the mole itself, leaving the lighthouse at the elbow and converting its whole length towards the sea into a heavily-armed battery. Under this pier are moored passenger and mercantile steam-vessels. The harbour itself has suffered, like the

Porto Piccolo, from the accumulation of the sand and mud, but it has still 3 or 4 fathoms water in its deepest part. It is considered safe, as ships when once within the mole are protected from all winds; but the heavy swell which rolls into the bay after a S.W. gale makes it sometimes difficult to enter. A much more extensive port is projected, and in progress, off the E. extremity of La Marinella, which will include a considerable area of the present roadstead, the foundations of the piers having been laid in May, 1862, by King Victor Emmanuel.

The *Porto Militare* is exclusively for ships of war and yachts. It was begun in 1826 by Francis I. The old mole of the Porto Grande forms its boundary on the N.E., and on the S.W. it is enclosed by a broad and massive pier running into the sea in a S.E. direction for a distance of 1200 ft., to terminate in an arm bending to the N.E. The depth of water in this harbour is about 5 fathoms.

Frigates and the smaller ships of war sometimes anchor within the head of the Molo Grande; but the usual anchorage is about a mile S.S.E. of the lighthouse, where the depth of water is from 25 to 38 fathoms.

§ 8. BRIDGES.

Although there are four bridges, so called, at Naples, there is only one which is properly entitled to the name, the others being viaducts which span the valleys or depressions within the city itself. In fact, there is only one river at Naples to require a bridge, and that is the Sebeto, the classic *Sebethus*, a small and shallow stream.

Nec tu carminibus nostris indictus abibis,
 Ebale, quem generasse Telon Sebethide
 nympha
 Fertur, Teleboum Capreas cum regna teneret
 Jam senior. VING. ÆN. VII. 734.

The bridge over the Sebeto, called
 [S. Italy.]

the *Ponte della Maddalena*, was built by Charles III. on the site of a more ancient one, called the Ponte di Guiscardo. It derives its present name from the neighbouring ch. of La Maddalena.

The *Ponte di Chiaia* is a viaduct, built in 1634, as a means of communication between the hills of Pizzofalcone and Sant' Elmo. It was rebuilt in its present form in 1838, and spans the great thoroughfare of the Strada di Chiaia.

The *Ponte della Sanità* is a noble viaduct, built in 1809 by the French as part of the new road which they made from the Toledo to Capodimonte. It derives its name from the suburb of La Sanità, which is reputed to be one of the healthiest quarters of Naples.

The *Ponte dell' Immacolatella*, at the northern extremity of the Strada del Piliero, near the Molo Piccolo. It was erected by Charles III., and rebuilt in 1843 by Ferdinand II.

§ 9. CASTLES.

The *Castel Nuovo*, with its massive towers and fosses, has been sometimes called the Bastile of Naples, although its position near the port, and the isolated fortress which occupies its centre, give it a more general resemblance to the Tower of London.

It was begun in 1283 by Charles I from the designs of *Giovanni da Pisa*, in what was then called the French style of fortification in contradistinction to the German, which, we are told, was so displeasing to Charles in the Castel Capuano. Charles did not see it completed. His successors used it as their palace, being at that time beyond the boundaries of the city, and near the sea. About the middle of the 15th centy. Alfonso I. enlarged it by the addition of another line of walls and towers, protect

by a deep fosse and round towers at the corners, two of which may be still seen on the side of the Strada del Molo. Of the outer wall of Alfonso, these circular bastions are supposed to be the only portion now remaining, the greater part of the present works being attributed to Don Pedro de Toledo, who built the square bastions about 1546. The castle consists of 5 towers of great diameter—3 towards the Piazza del Municipio, 2 towards the sea; the whole united by a range of lofty edifices used as barracks. In 1735 Charles III. reduced the whole to the form in which, with few exceptions, we now see it. The chief object of interest in the Castel Nuovo is the *Triumphal Arch* erected in 1470, in honour of the entry of Alfonso of Aragon into Naples in 1443, by Pietro di Martino, a Milanese architect, or, according to Vasari, by *Giuliano da Maiano*. It stands between two of the old Angevin towers, whose massive walls contrast singularly with its classical style and elaborate decorations. Compressed between these solid towers, it gives, at first sight, the appearance of a triumphal arch which has been elongated upwards. This, however, was no fault of the architect, who had designed his work on a different scale for the Piazza del Duomo; but the interest of Niccolò Bozzuto, a veteran officer of Alfonso, whose house was to be pulled down to make room for the monument, induced the king to order the site to be changed to the Castel Nuovo. It consists of an archway flanked by 2 fluted Corinthian columns, barbarously enclosed in plastered brick-work, supporting an attic containing bas-reliefs of Alfonso's entry into Naples, in the execution of which contributed the sculptors *Isaia da Pisa*, *Merliano*, *Andrea Fiorentino*, a pupil of Donatello, and *Silvestro dell' Aquila*. Upon this rests a frieze and cornice surmounted by a second arch, destined for an equestrian statue, which supports four niches containing statues illustrative of Alfonso's virtues. Over the archway below is the inscription ALPHONSVS REX HISPANVS SICVLVS ITALICVS PIVS

CLEMENS INVICTVS. The bas-relief is interesting as a specimen of the sculpture of the 15th centy. It represents Alfonso entering Naples in a triumphal car drawn by four horses, in the style seen on ancient medals, attended by his courtiers and authorities of the city, all of whom are dressed in the costume of the period. Over it is the inscription ALPHONSVS REGVM PRINCEPS HANC CONDIDIT ARCEM. The three statues of St. Michael, St. Anthony the Abbot, and St. Sebastian, and the two recumbent ones, on the summit of the arch, are by *Giovanni da Nola*, and were added during the vicerealty of Don Pedro de Toledo. On the inside of the archway are some high reliefs of men in armour. Passing under this arch we enter the piazza by the celebrated *Bronze Gates*, executed by the monk Guglielmo of Naples, and representing in various compartments the victories of Ferdinand I. over the Duke of Anjou and the rebellious barons. Imbedded in one of the gates is a cannon-ball, fired, according to Paolo Giovio, during one of the contests between the French and Spaniards in the time of Gonsalvo da Cordova. It was fired from the interior of the castle by the French, who had closed the gates at the first notice of the approach of the Spaniards. The ball did not entirely penetrate the gate, and has since remained so imbedded within its metal covering that it cannot be removed though it can be turned round. Beyond the gates is a large quadrangle, surrounded by the ch., the barracks, and a building which is said to date from the time of the Angevin kings, and in which is the magnificent hall used as the principal *Armoury*, called the *Sala di S. Luigi*, or the *Sala delle Armi*. This hall has been at different times a room of royal audience, a saloon for state festivals, a music hall, and a court theatre. Within its walls Celestin V. abdicated the pontificate in 1294, and the Count of Sarno and Antonello Petrucci were arrested by Ferdinand I. of Aragon. In another room, converted into a chapel dedicated to S. Francesco di Paola,

that saint had his famous interview with Ferdinand I. of Aragon as he passed through Naples on his way to France, whither he had been summoned by Louis XI. The picture of the saint is ascribed to *Spagnoletto*. In the ch., dedicated to Santa Barbara, the Corinthian architecture of its principal entrance is by *Giuliano da Maiano*. It exhibits, in the details of its decorations, after the usual manner of the time, an incongruous mixture of sacred and profane objects. Over the door is a beautiful bas-relief of the Virgin and Child, said to be also by Majano, with low reliefs on the lintel of subjects from the life of our Saviour, and in the centre of the façade a beautiful Gothic wheel window. In the choir, behind the high altar, is a picture of the Adoration of the Magi, which has been the subject of much controversy. Vasari attributes it to *Van Eyck*, and says it is one of the first works which he painted in oils, after his discovery or rediscovery of the art of oil painting. Vasari adds that it was sent by some Italian merchants trading in Flanders as a present to Alfonso I., and that on its arrival at Naples every painter hastened to view it as a curiosity. Others ascribe it to *Lo Zingaro*, or to his pupils the *Donzelli*, on the plea that the countenances of the three Magi, being portraits of Alfonso I., Ferdinand I., and another royal person of the time (perhaps Lucrezia d'Alagni), *Van Eyck*, who painted it in Flanders, could not have introduced the portrait of the king whom he had never seen. To evade this objection it has been sometimes stated, though without historical evidence, that the countenances of the Magi were retouched and changed into portraits by *Lo Zingaro*. Near the sacristy is a small statue of the Virgin with the child in her arms; it is attributed to *Giuliano da Maiano* by *Cicognara*, who praises the elegance of the figures and the richness of the drapery; and on the l. of the high altar a handsome ciborium, with reliefs, probably by the same sculptor. The whole of the interior of the ch. has been remodelled in the ordinary execrable Spanish taste of the 18th cent.,

no trace of its original pointed architecture remaining, except the façade and spiral turrets of the façade. Behind the choir is a singular *Winding Stairs* of 158 steps, leading to the summit of the Campanile. It has been ascribed to Giovanni da Pisa, but it is more probably a work of the 15th cent. A covered gallery between the castle and the palace afforded a means of retreat from the latter in case of popular commotion.*

The Dockyard and Arsenal adjoin the Castel Nuovo and the Royal Palace. The Arsenal was founded by the Viceroy Mendoza in 1577. The Wet Dock, or *Darsena*, was begun in 1668 from the designs of a Carthusian monk called *Bonaventura Presti*, who, having been a carpenter in early life, and acquired some knowledge of engineering, induced the Viceroy Don Pedro of Aragon to intrust to him the construction of a new dock. In spite of all remonstrance, he persisted in excavating it on the narrow site below the palace. During the progress of the work, the accumulation of water proved too much for the engineering talents of the monk. The Viceroy at length employed the able architect *Francesco Picchiatti*, who completed the works with great skill. Considerable additions have been made to them of late years, particularly since the introduction of steam-navigation. The *Darsena* now communicates with the Porto Militare, and by the latter with the sea.

Castel dell' Ovo, so called from its oval form, stands on the small island which Pliny describes under the name of *Megarís*, and is now joined to the mainland of Pizzofalcone by a causeway on arches. Some antiquaries supposed Lucullus to have had a villa on this island, and identified it with the *Castrum Lucullanum* of the 5th cent., to

* By a decree of the Government all the portion of the Castel Nuovo that could threaten the city was to be pulled down, leaving only what may be called the monumental or historical portion, described in the above paragraph; but like many projects here, little has been hitherto done to carry it into execution.

which Odoacer consigned Romulus Augustulus on the fall of the Western empire. Others have placed the *Castrum Lucullanum* at Nisita, and Mazzocchi extended it to the whole shore of the Bagnoli, and even to the Lake of Agnano. But Chiarito has shown that it was on the hill of Pizzofalcone, which in the middle ages was also called *Echya*, *Empha*, &c. In the 4th cent. this island was given by Constantine to the church, and was called the *Isola di S. Salvatore*. The castle was founded in 1154 by William I. on the designs of Maestro *Buono*. It was continued by Frederick II., who held within its walls a general parliament in 1218, and in 1221 intrusted the work to Niccolò da Pisa; it was completed, however, as Vasari tells us, by his contemporary *Fuccio*. Charles I. added considerably to the castle, and made it occasionally a royal residence. Robert the Wise employed Giotto to decorate its chapel with frescoes, no trace of which now remains. Friendly interviews took place in the castle between Giotto and his royal patron, who seems to have been always happy in the society of the witty painter. A century later, when Charles Durazzo was besieged by Louis of Anjou, the castle appears to have been a place of some strength, from Froissart's statement: "It is one of the strongest castles in the world, and stands by enchantment in the sea, so that it is impossible to take it but by necromancy, or by the help of the devil." This allusion to necromancy was probably suggested by the fate of the magician described in the same chronicles, who had, by means of his enchantments, caused "the sea to swell so high," that he enabled Charles Durazzo to capture within the castle "the queen (Joanna) of Naples and Sir Otho de Brunswick;" and whose offer to practise the same treacherous manœuvre upon Charles Durazzo was rewarded by the Count of Savoy with the loss of his head. The castle was besieged in 1495 by Ferdinand II. after it had surrendered to Charles VIII. of France, and was reduced to ruin by his soldiers; the period of its restoration in its present form is not exactly known.

Castel Cuprumo, founded by William I., on the designs of *Buono*, was completed in 1231 by Frederick II. from those of *Fuccio*. It was the Palace of the Swabian, and occasionally of the Angevine sovereigns. The murder of Sergianni Caracciolo, the Grand Seneschal and favourite of Joanna II., by order of Covella Ruffo, Duchess of Sessa, took place within its walls on the night of the 25th of August, 1432, after a ball. Covella came out of the ball-room to see her victim, and stamped on his bloody corpse. Don Pedro di Toledo, in 1540, converted it into a palace, and established here the different law-courts which were scattered through the city, and which still hold their sittings within it. They consist of several rooms, opening out of two large halls on the first floor; the latter, constantly filled with lawyers and litigants, offer one of the very busy scenes in Naples. From the Criminal Court a stair leads to the cells on the ground and lower floors, which are capable of receiving many hundred inmates, and of late years acquired an unfortunate celebrity as the *Prisons*, the horrors of which have been too painfully verified on the expulsion of the last Bourbon sovereign of Naples. We are happy to state, however, from a recent visit, that considerable improvements have been already introduced here, as in the other prisons.

Castel Sant' Ermo, called in the 14th cent. *Sant' Erasmo*, from a chapel dedicated to that Saint, which once crowned the summit of the hill. The origin of the name *Ermo* has given rise to controversy; some writers derive it from the *Erma*, said to have stood on the spot to mark the division of the territories of Neapolis and Puteoli; and others from *S. Antelmo*, one of the founders of the Carthusian order. The castle was founded by Robert the Wise in 1343. The king's commission to his grand chamberlain Giovanni di Haya to construct a "fortified palace" on this hill still exists. The architect was *Giacomo de Sanctis*. A century later, under Ferdinand I., it was known as the *Castello di S. Martino*,

from the neighbouring monastery. This monarch employed as engineer and architect Antonio da Settignano, and his friend Andrea da Fiesole, upon its works. From this period to the middle of the 16th cent. no particulars of its history have been preserved, and nothing more is known than that Don Pedro de Toledo built the castle in its present form upon the plans of *Luigi Scriva*. Some additions were made to the castle in 1641 by the Duke de Medina; and with these exceptions, we probably see the very building erected by Pedro de Toledo. Sant' Elmo is too conspicuous a feature in the landscape of Naples to require a detailed description. Its enormous walls, with the counterscarp and fosses cut in the solid tufa, and the mines and subterranean passages with which it is said to abound, formerly obtained for it the reputation of great strength; but it is no longer capable of offering any effectual resistance to a combined attack by sea and land. Beneath it, in the tufa rock, is a large cistern. The view from the ramparts is very fine, embracing not only the city and its bay, but the district of the Campo Phlegreii W. of Naples. Since the fall of the Bourbon dynasty the Castle of St. Elmo has been dismantled, so that the visitor will experience little difficulty in obtaining admittance.

Castel del Carmine, a massive pile, founded by Ferdinand I. in 1484, when he extended the walls of the city, and erected most of the modern gates, and enlarged by Don Pedro de Toledo, is now used as barracks and military prisons. It was the stronghold of the populace in Masaniello's insurrection in 1647; after that event it was fortified: during the political persecutions in 1796 it was here that many of the most distinguished patriots were immured by order of Queen Caroline and Cardinal Ruffo.

§ 10. LARGHI AND FOUNTAINS.

The large open spaces called *Piazze* in other parts of Italy, in Naples were

invariably called *Larghi*, until recently, when in the mania for change, this very appropriate designation has been converted into *Piazze*, corresponding to our term "squares." The *Largo del Castello*, now *Piazza del Municipio*, the largest in Naples, contains two fountains, called the *Fontana degli Specchi*, or the Fountain of Mirrors, and the *Fontana Medusa*. The latter, situated at the extremity of the Largo, towards the mole, was built by the Viceroy de Medina from the designs of Domenico Auria and Fansaga. It consists of a large shell, sustained by four satyrs; in the centre of the shell are four sea-horses, with Neptune in the midst of them throwing up water from the points of his trident. At the base are four tritons seated on sea-horses, with lions and other animals discharging water from their mouths. It is the finest fountain in Naples.

Largo di S. Domenico, in the Strada dei Tribunali, has in the centre an obelisk surmounted by a statue of S. Dominick: the palaces around are, on the W. *Pal. Galbiati*, on the S. *Pal. Casacalenda*, and on the E. *Pal. Coregliano* and *San Severo*.

Largo del Gesù, in the Strada Trinità Maggiore, has in its centre the obelisk called the *Guglia della Concezione*, erected in 1747, from the designs of Genoino. It supports a statue of the Virgin in gilt bronze. The obelisk is covered with sculptured ornaments by Bottiglieri and Pagano, in the worst possible taste. The colossal bronze statue of Philip IV. by Lorenzo Vaccaro, which formerly stood in this Largo, was destroyed by the Austrians in the beginning of the last cent. In the *Largo di Monte Oliveto*, near this, is a fountain, designed by Cufaro in 1668, and ornamented with a bronze statue of Charles III.

Largo del Mercato, near the ch. of the Carmine.—A great market is held here every Monday and Friday, which offers many facilities for studying the costumes of the lower orders. It is also the most historical Square of Naples.

the scene of the tragedy of Conradin in 1268, of the insurrection of Masaniello in 1647, and of the executions in 1799. There are three fountains, the most important of which is called the *Fontana di Masaniello*.

Largo dello Spirito Santo, or del Mercatello, at the top of the Toledo.—It contains the monument erected in 1757 by the city of Naples in honour of Charles III. It was designed by Vanvitelli, and consists of a hemicycle surmounted by a marble balustrade with 26 statues representing the virtues of that sovereign. The centre, where an equestrian statue of the king was to have been placed, was until lately the entrance into the Jesuits' College of S. Sebastiano, now the *Liceo Nazionale*.

Piazza del Pennino, or della Selleria, contains the *Fontana dell' Atlante*, constructed in 1532, by Don Pedro de Toledo, from the designs of Luigi Impò. The statue of Atlas by Giovanni da Nola, which gave name to the fountain, has disappeared; but the dolphins which remain are by him. In the Vico Canalone near this Largo is the *Fontana dei Serpi*, from the bas-relief of an antique head of Medusa with serpents.

Piazza del Palazzo Reale, now del Plebiscito.—This spacious piazza was reduced to its present form in 1810, when four convents which formerly stood upon the site were removed. On one of its sides is the Royal Palace; on two others are the Palaces of the Prince of Salerno, now of the Military Commandant, and of the Prefect of Naples; the fourth, forming a semi-circle, is occupied by the church of S. Francesco di Paola and the porticos leading to it. In the middle of the square are two colossal equestrian bronze statues of Charles III. and of Ferdinand I. of Bourbon. The two horses and the statue of Charles are by Canova; the statue of Ferdinand by Calì. The history of the figure of Charles is an epitome of the political changes of Naples itself. It was originally modelled as a statue of Napoleon;

it was afterwards altered into one of Murat, and was finally converted into that of Charles. In the small square of the Royal Palace beyond the Theatre of S. Carlo, on each side of the entrance to the gardens, are two statues of horses in bronze, cast at Petersburg, and presented to Ferdinand II. by the Emperor Nicholas of Russia: each is held by a naked male figure. In the same gardens is an Artesian well, producing nearly 300,000 gallons of water every 24 hours; more exactly, 54 cubic mètres per hour, or 1296 tons in the 24.

Largo della Vittoria, at the eastern entrance to the public gardens of the Villa Reale. In the centre is a fountain, supplied from an Artesian well sunk in 1859.

Piazza della Pace, and *Largo di Capella*, a large open space, at the extremity of the Chiatamone. On three of its sides are the Nunziante, Calabritto, and Partanna Palaces; and in the centre a marble column having 4 colossal lions at its base, formerly intended as an offering to Peace, but now dedicated to the Neapolitans, who perished in the war of Independence.

Among the other fountains may be mentioned the *Fontana del Gigante*, at the E. extremity of the Quay of Santa Lucia; the *Fontana Scapellata*, behind the ch. of the Nunziata, the work of Giovanni da Nola in 1541; the *Fontana Coccovaia*, by the same artist, in the Strada di Porto; the *Fontana del Sebetto*, erected in 1590 from the designs of Carlo Fansaga, and decorated with statues of the recumbent Sebetus and Tritons; and the *Fontana del Ritto d'Europa*, in the Villa Reale, the work of Angelo de Vivo in the last cent.

§ 11. AQUEDUCTS, ETC.

The *Acqua di Carmignano*, the modern aqueduct of Naples, was constructed by Alessandro Ciminello and Cesare Carmignano, at their own expense, in the beginning of the 17th century. It com-

mences near Sant' Agata de' Goti, and conveys the waters of the Isclero into the city by a circuit of about 30 m. It was so damaged by the earthquake of 1631, that it became necessary to seek a new supply at Maddaloni, whence the water is conveyed into the former channel at Licignano. From its source to that place the channel is enclosed in masonry, and from Licignano to Naples it is subterranean. In 1770 a further supply was obtained by directing into the channel the surplus waters of the aqueduct at Caserta. Most of the city fountains and houses are supplied from this aqueduct.

The *Acqua della Bolla*, derived from springs and an Artesian well on the declivity of Monte Somma, is brought into the city by a covered channel 5 m. long. It supplies the lower quarters of the city. The surplus waters of this aqueduct are discharged into the Sebeto.

The water supplied by these aqueducts has often, at first, an unfavourable effect upon strangers.

CITY SPRINGS.—There are four in different quarters of the city: the *Tro Cannoli* in the street of the same name; the *Acqua Aquilia* in the Strada Conte Olivares; the *Acqua Dolce* at Santa Lucia; and the *Acqua del Leone* in the Mergellina. The latter is in great repute as the purest spring; the court and many of the families residing along the Chiaia, which is not supplied with good water, send to it daily for their supplies.

MINERAL WATERS.—There are two mineral springs within the city, which have great local celebrity—the *Acqua Solfurea*, in the Strada S. Lucia, containing sulphuretted hydrogen and carbonic acid gas, at a temperature of 64° F.; it is used extensively in eruptive diseases, and as a general alterative, and is said to be as efficacious as it is popular; and the *Acqua Ferrata di Pizzofalcone*, a chalybeate spring, situated in a cave near the sea, below the Casino on the Chia-tamone. It is a very useful chalybeate, and the large quantity of carbo-

nic acid gas which it contains (nearly 7 cubic inches in a pint) renders it a grateful stimulant. Its temperature is 68°.

ARTESIAN WELLS.—The inadequate supply of water, especially in the upper part of the town, induced the Municipal authorities some years ago to enter into a contract with the French engineer M. Degousse, for sinking two Artesian wells—one near the King's Palace, and the other on the Largo della Vittoria, near the Chiaia: the former, after many years' labour, and attaining the depth of 486 yards below the level of the sea, has reached two abundant sources, which rise to within a few yards of the surface, producing a mass of water of 1296 tons daily, but of a quality which renders it unfit for domestic purposes, being a mineral water in the strictest sense, containing an immense volume of carbonic acid gas, and holding in solution a considerable quantity of supercarbonate of lime with a little magnesia and iron. To the geologist these borings will prove interesting. After traversing a considerable mass of volcanic tufa, the tertiary pliocene strata were cut through, and the two springs in question appear to be entirely derived from them. The second boring, in the Largo della Vittoria, has reached a spring of purer water. The chief advantages to be derived from both will be either by employing their water as a motive power—or what would be still more useful, to flush the pestilential drains in the lower part of the city, now a source of so much inconvenience and insalubrity.

It may be stated that no city in Italy, in proportion to its population, is so ill supplied with water as Naples; several projects have been presented to remedy this evil, but none has been yet adopted. That which appears the most feasible, although it would necessitate a very large outlay, would be to re-establish the Julian aqueduct from Serino, 40 m. from Naples.

§ 12. PRINCIPAL STREETS AND PUBLIC PLACES.

The *Villa Reale*, along the Riviera di Chiaia, is the favourite promenade of Naples. Its length is about 5000 feet, and its width about 200; it forms a long narrow strip, separated from the Riviera di Chiaia by an iron railing, and from the sea by a parapet. The ground is divided into walks, planted chiefly with acacias and evergreen oaks. One part of it contains a shrubbery of deciduous plants and evergreens, with some Australian shrubs, date-palms, bananas, &c. The Villa was first laid out in 1780, to nearly half its present length; another portion of the same extent was added in 1807, and a third portion of about 1200 feet was added in 1834. The first half is in the Italian style, the remainder is an attempt to imitate the less formal pleasure grounds of England, by the introduction of winding paths, grottos, a loggia towards the sea, and two small temples to Virgil and Tasso. The large granite basin which forms the central fountain, where formerly the Toro Farnese stood, was removed in 1825 from Salerno, where it had been brought from Pæstum by King Roger. The Toro Farnese was then removed to the Museum, as it was found that the sea air was injurious to the marble, its place being now occupied by a colossal statue of Vico, the celebrated author of the *Scienza Nuova*. Several other ancient statues were removed at the same time, and replaced by indifferent copies of some of the admired works of antiquity. A statue of Gen. Colletta, the historian of Naples, has been erected by public subscription in the grounds of the Villa Reale. The military bands perform in the centre of this villa on holidays and at other times, which collects a number of people.

The *Riviera di Chiaia*, of which the *Villa Reale* may be said to form a part, was begun by the Count d'Olivares, and completed by the Duke de Medina Celi, the last of the Spanish viceroys.

The *Santa Lucia* is one of the fish-markets, especially for oysters and many varieties of shell-fish, of which the Neapolitans are extremely fond. It was once a very dirty street; but it was enlarged and widened as we now see it in 1846. It has a fountain adorned with statues and bas-reliefs by *Domenico d'Auria* and *Giovanni da Nola*. One of the bas-reliefs represents Neptune and Amphitrite, the other a contest of sea divinities for the possession of a nymph.

The *Toledo*.—This celebrated street, the main artery of Naples, is about $1\frac{1}{2}$ m. in length, from the end of the Piazza del Plebescito to the Museum; and if we include the Strada di Capodimonte, as far as the Ponte della Sanità, its length is nearly 2 m. It was built in 1540 by the Viceroy Don Pedro de Toledo, on what was the western fosse or ditch of the old city. It separates the Naples of the middle ages, which lay between it and the Castel del Carmine, from the modern city, which extends to the westward along the S. slopes of Sant' Elmo and the Chiaia. It is the greatest thoroughfare in Naples, the site of the principal shops; from morning to night it is thronged with people and with carriages.

The *Marinella*, a long, open beach, extending from the port by the Castel del Carmine to the Ponte della Madalena, was once the head-quarters of the *Lazzaroni*, a class which is now almost extinct, or at least has lost those distinctive features which travellers half a cent. ago so graphically described. The people to whom the term is now applied are, for the most part, boatmen and fishermen, two of the most industrious and hard-working classes in Naples. The habits of these men are still as amphibious as those of their predecessors; they may be seen here standing beside their boats in the water for an hour at a time, or lying on the beach, and basking in the sun, regardless of the stench arising from the sewers which empty themselves into the sea. As a class they are universally acknowledged to be abste-

mious and frugal, and they continue, what Matthews found them, "a merry, joyous race, with a keen relish for drollery, and endued with a power of feature that is shown in the richest exhibitions of comic grimace."—"If Naples," says Forsyth, "be a Paradise inhabited by devils, I am sure it is by merry devils. Even the lowest class enjoy every blessing that can make the animal happy,—a delicious climate, high spirits, a facility of satisfying every appetite, and a conscience which gives no pain. . . . Yet these are men whose persons might stand as models to a sculptor; whose gestures strike you with the commanding energies of a savage; whose language, gaping and broad as it is, when kindled by passion bursts into oriental metaphor; whose ideas are cooped, indeed, within a narrow circle—but a circle in which they are invincible."

The *Molo*, built in 1302 by Charles II., is one of the favourite promenades of the sea-faring classes, where we may see on every afternoon the national character developed without any restraint. Till within a few years ago the *Molo* was the favourite resort of the *Cantastorie*, who read, sang, and gesticulated tales of Rinaldo and his Paladins, out of a mediæval poem called *Il Rinaldo*, to a motley audience seated on planks or standing. The *Cantastorie* are now to be found on the shore of the *Marinella* beyond the *Molo Piccolo*. In the later part of the last cent. the *Molo* was often resorted to by Padre Rocco, the Dominican, of whose influence over his excitable audience many anecdotes are told. On one occasion, it is related, he preached on this mole a penitential sermon, and introduced so many illustrations of terror that he soon brought his hearers to their knees. While they were thus showing every sign of contrition, he cried out, "Now all you who sincerely repent of your sins, hold up your hands." Every man in the vast multitude immediately stretched out both his hands. "Holy Archangel Michael," exclaimed Rocco, "thou who with thine adamant sword standest at the right

of the judgment-seat of God, hew me off every hand which has been raised hypocritically." In an instant every hand dropped, and Rocco of course poured forth a fresh torrent of eloquent invective against their sins and their deceit.

§ 13. THEATRES.

The *Teatro Reale di San Carlo*, adjoining the royal palace, is celebrated throughout Europe as one of the largest buildings dedicated to the Italian opera. It owes its origin to Charles III., by whose order it was designed by the Sicilian Giovanni Medrano, and built in the short space of eight months by the Neapolitan architect *Angelo Carasale*. It was first opened with great solemnity on the 4th Nov. 1737. During the performance the king sent for Carasale into his presence, and having publicly praised him for his work, remarked that, as the walls of the theatre were contiguous to those of the palace, it would have been convenient for the royal family had the two buildings been connected by a covered passage; "but," he added, "we will think of it." Carasale took the hint, and did not remain idle. No sooner was the evening's entertainment concluded than he appeared before the king, and requested him to return to the palace by an external communication opened in the course of three hours. In this short space of time walls of enormous thickness had been demolished, wooden bridges and staircases constructed, and the necessary roughness of the work disguised by draperies, mirrors, and lamps. The theatre, the extempore passage, and the merit of Carasale formed the general subject of conversation. Ere long his accounts were called for by the *Camera della Sottomaria*, and, not being able to satisfy the auditors, he was threatened with imprisonment. The beauty of his work, the universal applause, the favour of his sovereign, the respectability of his past life, and his present poverty were c

no avail to him. The inquiries of the *Sommaria* were renewed, and at last the unfortunate Carasale was imprisoned in the castle of St. Elmo, where, during the first months, he lived on the support his family with extreme difficulty procured for him, and afterwards was obliged to subsist on prison fare. He lingered there for several years, till at length grief and want put an end to his miserable existence. His sons sunk into poverty and obscurity, and even the very name of the unfortunate architect would have been by this time long forgotten, did not the merit and beauty of his work perpetually recall him to the memory of posterity. In the last cent. this theatre resounded with the melodious notes of Anfossi, Guglielmi, Pergolesi, Cimarosa, Paesello, and other great masters of harmony, and in our days it has echoed the applause of an audience enchanted with the melodies of Rossini, Bellini, Donizetti, and Mercadante. The *Donna del Lago*, the *Mosè*, the *Sonnambula*, the *Lucia*, the *Giuramento*, &c., were first brought out on this stage. Having been accidentally burnt down in 1816, it was rebuilt in the space of seven months by Niccolini; but the walls having remained uninjured, no alteration was made in the original form. On entering it for the first time, when it is lit up at night, the stranger cannot fail to be struck with its great size and the splendour of its general effect. It has six tiers of boxes of 32 each. Boxes, 1st tier, 40 fr.; 2nd, 50 fr.; 3rd, 32 fr. Pit, 3 fr.; fauteuils d'orchestre, called *Poltrone*, 6 fr. The prices are doubled on state occasions. Opens at 7½ to 8 o'clock.

The *Teatro del Fondo*, built in 1778 in the *Strada Molo*, the second of the two royal theatres, is a miniature *San Carlo*, being under the same management, supplied by the same singers, dancers, and musicians, and likewise devoted to operas, ballets, and French dramas. Boxes, 15 and 20 fr.; pit, 1 fr.; fauteuils, 2 f. 50 c.; pit seats, 1 f. 55 c.

The *Teatro de' Fiorentini*, for Italian farce and drama, in the street of the

same name, is the oldest theatre in Naples, and is so called from the ch. in its vicinity. It was built in the time of the viceroy Onate for the Spanish comedy. It afterwards became the theatre of the opera buffa. It is now chiefly devoted to the Italian drama, and is very popular. Boxes, 1st tier, 13 fr.; 2nd, 15 fr.; 3rd, 10 fr.; pit, 1 fr. 53 c.

The *Teatro Nuovo*, in the street of the same name, opening out of the *Toledo*, built in 1724 by Carasale, is chiefly devoted to Italian and Neapolitan burlesque. Boxes, 1st tier, 13 fr.; 2nd, 15 fr.; pit, 1 fr. 55 c.

The *Teatro San Ferdinando*, near *Ponte Nuovo*, is a theatre of occasional amateur performances.

The *Teatro della Fenice*, in the *Largo del Castello*, is devoted to opera buffa and melodrama. It has two performances daily. Boxes, 5 fr.; Pit, 1 f.

The *Teatro Partenope*, in the *Largo delle Pigne*, is one of the popular theatres in which broad comedy and farces are performed twice a day in the Neapolitan dialect.

The *Teatro Bellini*, for Italian opera buffa, in the *Toledo*, near the Museum. Boxes, 1st tier, 12 fr.; 2nd, 10 fr.; pit, 1 fr. 50 c.

The *Teatro di San Carlino*, in the *Piazza del Municipio*, is the headquarters of *Pulcinella* and the characteristic theatre of Naples. The wit of *Pulcinella* and the humour of the other performers make it a favourite resort of all classes. The performance is almost always in the Neapolitan dialect. The awkwardness which is the characteristic of a clown is combined in *Pulcinella* with a coarse but facetious humour, which popular licence has made the vehicle of satire. He is therefore in great request, and his performances take place twice a day, morning and evening. "What," says Forsyth, "is a drama in Naples without Punch, or what is Punch out of Naples? Here, in his native tongue, and among his own countrymen, Punch is a person of real

power; he dresses up and retails all the drolleries of the day; he is the channel and sometimes the source of the passing opinions; he can inflict ridicule; he could gain a mob, or keep the whole kingdom in good humour. Capponi and others consider Punch as a lineal representative of the Atellan farcers. They find a convincing resemblance between his mask and a little chicken-nosed figure in bronze which was discovered at Rome; and from his nose they derive his name, a *pullicino pullicinellu*! Admitting this descent, we might push the origin of Punch back to very remote antiquity. Punch is a native of *Atella*, and therefore an Oscan. Now the Oscan farces were anterior to any stage. They intruded on the stage only in its barbarous state, and were dismissed on the first appearance of a regular drama. They then appeared as *exodia* on trestles; their mummers spoke broad *Volscan*; whatever they spoke they grimaced like *Datus*; they retailed all the scandal that passed, as poor *Mallonia's* wrongs. Their parts were frequently interwoven with other dramas, *consertaque fabellis* (says *Livy*) *potissimum Atellanis sunt. Quod genus ludorum ab Oscis acceptum*; and in all these respects the *Exodiarum* corresponds with the *Punch* of Naples." Boxes, 6 fr. 40 c. and 5 fr. 10 c.; Pit 85 c.

§ 14. POPULAR AND CHURCH FESTIVALS.

The traveller who has witnessed the imposing church ceremonies at Rome will not find much novelty in the religious festivals of Naples, except that they appear to constitute an important element in the amusements of the people. Like their Greek pro-

genitors, the Neapolitans, on all occasions, associate their devotions with their pleasures.

The veneration for the Blessed Virgin is universal in Naples. At the angle of several streets and in many shops there is a picture of the "*Madre di Dio*," with one or two lamps burning perpetually before it. It will, therefore, not be surprising to find that the two great festivals of the people are in honour of the Madonna.

The *Festa di Piedigrotta*, once the great popular festival of Naples, which took place on the 8th Sept., was one of the most singular displays of national character and costume. It was instituted by Charles III. in commemoration of the victory of the Spaniards over the Austrians, at Velletri, in 1744, but has ceased to be celebrated since the fall of the Bourbon dynasty. In honour of the day all the available troops of the continental dominions, amounting often to 30,000 men, were marched into the city, and, after having defiled before the king and royal family in the piazza before the palace, they proceeded to line the streets from the palace to the ch. of *Piedigrotta*, including the long line of the *Chiaia*. At 4 o'clock his majesty and the royal family, in their state carriages, attended by the ministers and the great officers of the Court, set out in procession through this line of soldiery, whose brilliant uniforms give unusual gaiety to the scene. Each member of the royal family proceeded in a separate carriage and in the order in which he would succeed to the throne. After performing their devotions at the ch., the royal family returned to the palace in the same order; and the rest of the day was a scene of unrestrained rejoicing to the thousands of gaily-dressed peasantry who come from all parts of the kingdom to swell the throng of merry-makers in the city. The *Villa Reale* was on that day open to all classes, and full of numbers of country people from the environs, in their gay national costumes. It was formerly the practice among the common people of the environs to stipulate in marrying that

the bride should be taken to this festa.

The *Festa di Monte Vergine* takes place on Whit Sunday, and derives its name from the sanctuary of the Madonna di Monte Vergine, near Avellino (Rte. 148). Three days are usually devoted to the festival. At the sanctuary the Neapolitans are met by crowds of pilgrims from every province in the kingdom; great, therefore, are the varieties of costume, and strongly marked are the shades of national character and the differences of dialect, to be observed in this gathering of many races. Here the ethnologist may study the peculiarities of the descendants of Greeks, Samnites, Etruscans, Bruttii, Marsi, Lucanians, Longobards, Normans, Suabians, Provençals, and Aragonese. The archæologist may observe the population of Naples indulging in customs and observances which denote unmistakably their Greek origin. Their persons are covered with every variety of ornament; the heads of both men and women are crowned with wreaths of flowers and fruits; in their hands they carry garlands or poles, like *thyrsi*, surmounted with branches of fruit or flowers. On their return homewards, their vehicles are decorated with branches of trees intermixed with pictures of the Madonna purchased at her shrine, and their horses are gay with ribbons of all hues, and frequently with a plume of showy feathers on their heads. The whole scene as fully realizes the idea of a Bacchanalian procession as if we could now see one emerging from the gates of old Pompeii. On their way home the Neapolitans take the road by Nola, where they stop on the Sunday evening, and the next morning, Whit Monday, they proceed to the other great sanctuary—

The *Madonna dell' Arco*, 7 m. from Naples, at the foot of Monte Somma. A great number of the people, who cannot afford to go to Monte Vergine, visit the *Madonna dell' Arco*, where they dance the *Tarantella* and sing their national songs. From that place

to Naples the road is a continued scene of dancing, singing, and rejoicing, mingled with a kind of rude music. At the village of Ponticelli, between here and Portici, there is a disgusting exhibition on the Thursday of Holy Week, in the ch., where 50 or 60 fellows in cowls, but their naked backs exposed, whip each other to the blood, accompanied by terrible howlings; until recently bodies interred were exposed to the public gaze; these penitents, still bare-backed, parade in procession, following a hideous image of the Saviour.

The *Festa di Capodimonte* takes place on the 15th of August, on which day the grounds of the Palace of Capodimonte are thrown open to the public, and to vehicles of all descriptions except hackney carriages.

The approach of *Christmas* is indicated by the arrival of the *Zampognari*, the bagpipers of the Abruzzi, who annually visit Naples and Rome at this season to earn a few ducats from the pious by playing their hymns and carols beneath the figures of the Madonna. The appearance of these mountain minstrels, with their pointed hats, their brown cloaks, their sandals, and their bagpipes, is as sure a sign of Christmas as the vast collections of good cheer which the Neapolitan tradesmen expose with such quaint fancies and devices in the principal streets and squares during the week preceding Christmas Day. On Christmas Eve, and on Christmas Day, there is a solemn service in the cathedral, and another in the *Capella Reale*; and from that time to the 2nd of February, the day of the Purification, the principal churches, and a few private houses, exhibit *Presepi*, or representations of the Nativity. In some cases they are worked by machinery, displaying not only the scenery, the buildings, and the furniture, but the domestic occupations and economy of the Holy Family. The king and the royal family usually spend the Christmas at Caserta, where a fine *Presepe* is exhibited to the public in one of the rooms of the Palace.

At *Easter*, on the Thursday before, and on Good Friday, the principal churches exhibit a representation of the Holy Sepulchre. At vespers on the Wednesday, Thursday, and Friday, the *Misereres* of *Zingarelli* and *Mercadante* are sung in the ch. of *S. Pietro a Maiella*. Easter Day is a universal holiday; in the morning the common people repair to Antignano, and in the evening to Poggio Reale. Carriages as well as other vehicles drawn by horses are not allowed to circulate from 1 P.M. on Holy Thursday and Good Friday in the principal thoroughfares of the Chiaia, Toledo, Via dei Tribunali, &c.

On *Ascension Day* there is a festival at the Ch. of the Madonna at Scafati, near Pompeii, and another at the village of Carditello beyond Casoria, on the road to Caserta.

On the Festival of *Corpus Domini* the archbishop and clergy in procession carry the host to the ch. of Santa Chiara, where formerly they were met by the king and the royal family. After the archbishop had given his benediction to the king, his majesty accompanied the procession to the cathedral, the streets on this occasion being lined with troops. On the day of the *Quattro Altari*, or the octave of *Corpus Domini*, the host is carried in procession from the ch. of *S. Giacomo degli Spagnuoli*, through the streets of S. Carlo and Toledo, and back again to S. Giacomo, stopping at four altars erected with great magnificence for the occasion in different parts of the route. The king and court witnessed this procession, in which the military took part, from the balcony of the theatre of S. Carlo.

Festa di S. Gennaro.—There are three festivals of S. Januarius, the first in May, the second in September, and the third in December, as noticed in our description of the Cathedral, where the liquefaction of the supposed blood is described.

The *Festa di S. Antonio Abate*, for the blessing of the animals, is observed in

Naples, as in Rome, on the 17th January, and is continued on every succeeding Sunday until Lent. The horses and other beasts are brought to the Ch. of S. Antonio, gaily caparisoned with ribbons, amulets, and other ornaments; and after receiving the benediction, are walked three times round the court of the ch. The ceremony is very popular with the Neapolitans, who show great attachment and kindness to their domestic animals.

[*The Lottery*.—The love of gambling in the lottery absorbs the thoughts of all classes of society, from the ranks of the higher nobility down to the ragged lazzarone. Many of the lower orders can read nothing but the figures of the lottery ticket, and the beggar invests in gambling the grani which he implores so earnestly from the stranger; the numbers run from 1 to 90, five of which are drawn every Saturday afternoon, in the large hall of the Castel Capuano. Any sum, however small, may be played on any of these numbers in combination not exceeding five. The favourite plan is to play on the occurrences of the day, which is accomplished by means of a gambling dictionary, called *La Smorfia*, in which every word has its corresponding number, so that there is no event of public or personal interest, be it a battle, a murder, a robbery, or a suicide,—no topic of domestic life, from an accouchement to a wedding, which may not be made the subject of play.]

§ 15. CHURCHES.

The churches of Naples, upwards of 340 in number, including oratories of religious confraternities, have received less attention from travellers than they deserve. Many of them, though injured by earthquakes and disfigured by restorations, especially during the Spanish rule in the 17th and 18th cents., are remarkable for their architecture and their works of art. They contain a collection of mediæval tombs not to be met with in

any other city of Italy, and which not only interest us by their historical associations, but afford a study of contemporary art and costume.*

The CATHEDRAL, dedicated to St. Januarius (*Cattedrale, Duomo*), between the Strada dei Tribunali and the Strada dell' Anticaglia, is built upon the site of two temples dedicated to Neptune and Apollo, from the ruins of which it probably derived its numerous columns of granite and ancient marbles. The present building, which has retained its original architecture in its lofty towers, its aisles, and the arches of the nave and that of its tribune, dates from the time of Charles I. of Anjou, who commenced building it in 1272, from the designs of Masuccio I. It was continued by Charles II., by means of a voluntary tax by the people in 1298, and dedicated to the Virgin of the Assumption. It was not completed till 1316, under his son Robert. In 1456 it was damaged by an earthquake, and was restored by Alphonso I., from the designs of the Donzellis, with the aid of the principal families in Naples, who built each a portion, and, as a memorial of the event, had their arms sculptured on the pillars of the building. The façade, destroyed by an earthquake in 1349, was rebuilt in 1407 from the designs of *Baboccio*; it was modernised in 1788; and the interior was entirely restored and repaved in 1837 at the expense of the late Archbishop Giudice Caracciolo. The interior consists of a Gothic nave and two aisles, separated by pilasters, to which are affixed some of the ancient granite columns above mentioned, supporting a series of pointed arches. In the 17th cent. Archbishop Inigo Caracciolo caused them to be covered with stucco, which was removed by the late prelate who presided over the diocese. In front of each pilaster is a half figure in alto-relievo of some sainted bishop

of Naples. The paintings on the roof of the nave are by *Vincenzo da Forlì, F. Imparato*, and *Santafede*; the latter was so popular an artist in his native city, that the people, in the revolt of Masaniello, spared a house which they were on the point of setting fire to, when they were told that it contained two rooms painted by him. The paintings on the walls above the arches of the nave, representing saints and the Apostles, are by *Luca Giordano*. The S. Cyril and S. John Chrysostom are by *Solimena*. Over the great entrance are MONUMENTAL STATUES OF CHARLES I. OF ANJOU, OF CHARLES MARTEL, KING OF HUNGARY, eldest son of Charles II., and of his wife, CLEMENTIA, daughter of Rodolph of Hapsburg. They were erected in 1599 by the Viceroy Olivares. The two large pictures over the side doors are by *Vasari*, who was brought from Rome in 1546 by Ranuccio Farnese, then Archbishop of Naples, to paint them for the doors of the organ. The one over the l. door represents the patron saints of Naples, whose heads are portraits of Paul III., of Alessandro, Ranuccio, Pier Luigi, and Ottavio Farnese; and of Tiberio Crispo and Ascanio Sforza. The baptismal font, on the l. of the entrance, is an antique vase of green basalt, sculptured with Bacchanalian emblems, masks, &c., in relief. Continuing along the l. aisle, in the second chapel is a picture of the Incredulity of St. Thomas by *Marco da Siena*, and a good bas-relief of the Entombment, by *Giovanni da Nola*. In the chapel of the Seripandia, 4th in l. aisle, is a large painting of the Assumption, by *Perugino*; it formerly stood over the high altar: in the lower part are portraits of the Donatarii, or persons at whose expense it was executed. In the l. transept is a sepulchral memorial of Andrew King of Hungary, husband of Joanna I., so barbarously murdered at Aversa; and near it the TOMB OF POPE INNOCENT IV., who died at Naples in 1254, erected in 1313 by Archbishop Umberto di Montorio, from the designs of *Pietro degli Stefani*—it was restored and altered

* In consequence of the suppression of no less than 66 monastic communities, some of the churches attached to them, and here noticed, may be closed, and the objects of art transferred
 a Museo Nazionale.

in the 16th cent., to which may be attributed the anachronism of the triple tiara; close to here is the door leading to the *Sacristy*, with numerous portraits of Archbps. of Naples. On the l. of the high altar is the handsome Gothic chapel of the Capece Galeotta family; over the altar of which is an ancient picture in the Byzantine style, representing our Saviour between SS. Januarius and Athanasius. The choir and high altar offer nothing of interest; but beneath, and entered by a double flight of marble steps, is the richly sculptured subterranean chapel, called THE CONFESSION OF SAN GENNARO, built in 1497 by Cardinal Oliviero Carafa. The marble roof is supported by ten Ionic columns, seven of which are of cipolino. Under the high altar are deposited the remains of St. Januarius, and near it is the kneeling statue of Cardinal Carafa. Returning to the ch., on the rt. of the choir is the Tocco chapel, also in a handsome Gothic style: it contains the tomb of St. Asprenus, one of the early Bishops of Naples, the side walls being decorated with frescoes representing events in his life. The Minutoli Chapel, opening out of the corner of the rt. transept, is an interesting monument of the 13th cent. It was designed by *Musuccio I.*; it is generally closed. The paintings in the upper part illustrating the Passion of our Lord are by *Tommaseo degli Stefani*; the lower ones, of members of the Minutoli family, by an unknown hand, are curious for the costumes, but they all were unmercifully painted over some years ago. The altar is by *Pietro degli Stefani*, and the Tomb of CARD. MINUTOLO over it, surmounted by an elaborate Gothic canopy, by *Baboccio*. The tombs on either side, of Archbishops of this family, formerly stood in the adjoining transept, and are of the 14th and 15th cents. In this chapel Boccaccio has placed the scene of the nocturnal adventure of Andreuccio, the jockey of Perugia, who stole the ruby off the corpse of Archbishop Minutolo. The rich Gothic canopy over the Archbishop's chair, at the extremity of the nave, is a fine specimen of the

sculpture of the 14th cent.; the torse columns which support it are remarkable for their rich foliation, and the canopy for the elegant tracery of the arch, both of which, according to Professor Willis, have no parallel on the N. of the Alps. The Brancia chapel, in the rt. aisle, contains the fine tomb, under a Gothic canopy, of Cardinal Carbone, by *Baboccio*; and in that of the Caracciolo Pisquizi family is a large wooden crucifix, attributed to Masuccio I.

The *Basilica of Santa Restituta* is entered by a door opening out of the l. aisle, and is interesting as having been the ancient cathedral for the Greek ritual; like the chapel of St. Januarius, it is open to the public on Sunday in the forenoon. It is supposed to occupy the site of a Temple of Apollo, from which were probably derived the ancient Corinthian columns which surround the nave, and the two handsome fluted ones in white marble on each side of the tribune. Near the entrance are the tombs of the learned Mazzocchi, and of the antiquarian Canonico Jorio. The foundation, erroneously attributed to Constantine, dates from the middle of the 7th cent., but the whole ch. was restored at the end of the 17th, leaving untouched many of the pointed arches of the nave and the Gothic chapels of the rt. aisle. On the roof of the nave is a painting by *Luca Giordano*, representing Santa Restituta's body carried by Angels in a boat to Ischia. Behind the high altar, in the choir, the picture of the Virgin with the Archangel Michael and Sta. Restituta, by *Silvestro Buono*, with its predella of stories of the saint, is a work of interest in the history of Neapolitan art. The chapel of *Sta. Maria del Principio*, on the l. side of the ch., contains a very ancient mosaic restored in the 14th cent.; it represents the Virgin and Child in Byzantine costume, and is called "del Principio," because it is said to have been the first representation of the Virgin venerated in Naples. On the side walls are two curious bas-reliefs, which formed part

of the ambones or pulpits erected by Bishop Stefano in the 8th cent.; each is divided into 15 compartments, one containing histories from the lives of SS. Januarius and Eustatius, the other of S. Joseph. The cupola of the chapel of *S. Giovanni in Fonte*, at the extremity of the rt. aisle, formerly the baptistery of the ch., is covered with paintings and mosaics of a very early period; in the style of some of those at Ravenna. In the corners are the four evangelists, and in the centre of the cupola a handsome *Labarum* of Constantine surmounted by a hand holding a wreath, probably of the time of Pope Paschal II.

Opposite to the entrance to the Basilica of Sta. Restituta, opening out of the rt. aisle of the cathedral, is the CHAPEL of SAN GENNARO, called also the *Cappella del Tesoro*. It was erected by the citizens of Naples in fulfilment of a vow made during the plague of 1527; but the building was not commenced till 1608. It was completed after 29 years, at an expense of 500,000 ducats. The design of the chapel was thrown open to competition of all the artists of the time, and the one chosen was by the Theatine monk Grimaldi. The form is that of a Greek cross: the magnificent gates, from the designs of C. Fonzaga, were executed by *Biagio Monte* and *Soppa*, who were 45 years occupied in their labour, and cost 32,000 ducats. The interior is rich in ornaments. It has 17 altars with 42 columns of *broccatello* marble. The intermediate niches contain 19 bronze statues of saints, protectors of Naples. The pictures in the different chapels, painted on copper, are masterpieces by *Domenichino* and *Spagnoletto*. By *Domenichino* there are 5 oil paintings and some frescoes. 1. The Tomb of St. Januarius, with the sick waiting to be cured. 2. The Martyrdom of the Saint (injured). 3. The Miracle of the Tomb restoring a young man to life, as the corpse is carried past in funeral procession. 4. The woman curing the sick and deformed with the holy oil from the lamp hanging before his tomb. 5. The saint curing a demoniac; this picture was finished by

Spagnoletto. The painting by *Spagnoletto* in the chapel on the rt. hand represents the saint coming out of a fiery furnace. It is very fine and powerful in its general effect. All these paintings, which had been miserably retouched by Andres, a German, in the 17th cent., were restored in 1840 by *Andrea della Volpe*. The frescoes of the roof, the lunettes, &c., are also by *Domenichino*. That over the door of the *Tesoro* represents the eruption of *Vesuvius* of 1631. The 3 frescoes within the railing of the principal altar—1. San Gennaro before *Timotheus*, whom he restores to sight, and by whose order he suffers death. 2. His exposure to lions who refuse to devour him. 3. His torture by suspension, &c. The cupola was begun by *Domenichino*, but he was obliged to relinquish it to escape the persecutions of the Neapolitan artists. It was then intrusted to *Lanfranco*, who refused to execute it, unless all the work of his great predecessor was effaced. *Guido* was also sent for to decorate this building, but he was very shortly compelled to quit the city to escape the threats of *Spagnoletto* and of *Corenzio*, who tried to poison him. The SACRISTY of the *Tesoro* contains a painting by *Stanzioni*, representing the saint curing a demoniac; some paintings by *L. Giordano*; a rich collection of sacred vestments and plate; the silver bust of San Gennaro made for Charles II. of Anjou in 1306, and covered with most precious gifts from different sovereigns, and amongst others a *parure* in emeralds and diamonds by *Joseph Buonaparte* during his short reign over Naples; 3 silver statues and 45 busts of the protecting saints of Naples; and a pencil drawing by *Domenichino* of San Gennaro's martyrdom.

In a tabernacle behind the high altar are preserved the two phials containing the *Blood of S. Januarius*. The liquefaction takes place three times in the year, and on the two first is repeated for eight successive days. The first liquefaction commences on the Saturday which precedes the first Sunday in May, in the ch. of S. Chiara, after which the blood is reconveyed to the

cathedral, where the liquefaction is repeated during the 7 following days. The second festival commences in the cathedral on 19th Sept., and continues to the 26th, always including the Sunday following the 16th, which is the saint's day; and the third on 16th Dec., *Fiesta del Patrocinio*: on this day the blood often refuses to liquify (in December 1864 the miracle succeeded in 42 minutes). When S. Januarius, according to the tradition, was exposed to be devoured by lions in the amphitheatre of Pozzuoli, the animals prostrated themselves before him and became tame. This miracle is said to have converted so many to Christianity, that Dracontius, proconsul of Campania under Diocletian, or his lieutenant Timotheus, ordered the saint to be decapitated. The sentence was executed at the Solfatara, A.D. 305. The body was buried at Pozzuoli until the time of Constantine, when it was removed to Naples by the bishop, Saint Severus, and deposited in the ch. of S. Gennaro de' Poveri or extra Mœnia. At the time of this removal, the woman, who is said to have collected the blood at the period of the martyrdom, took it in two bottles to S. Severus, in whose hands it is said to have immediately liquified. There is no mention of any liquefaction from this time down to the 11th cent., but the tradition goes that the bottles lay concealed during the interval. In the 9th cent., Sicon, Prince of Benevento, removed the body to that city, of which the saint had been bishop. In the time of Frederick II. it was removed to the Abbey of Monte Vergine, where it was forgotten, and only rediscovered on removing the high altar in 1480. In 1497 it was brought back to Naples with great solemnity, and deposited in the cathedral. The tabernacle which contains the phials is secured by two locks, one key of which is kept by the municipal authorities, the other by the archbishop.

The Liquefaction is the greatest religious festival in the capital, and such is the importance attached to it by the Neapolitans, that all the con-

querors of the city have considered it necessary to respect it. M. Valery, who witnessed it in September 1826, gives the following description of the proceedings:—

"Some time before the ceremony, a number of women of the lower orders placed themselves near the balustrade as a place of honour; some old faces among them were singularly characteristic. These women are called the relations of S. Januarius; they pretend to be of his family, and when the saint delays the liquefaction too long, they even think themselves privileged to waive all show of respect and to abuse him in no measured language. They repeat in a hoarse voice *Paternosters*, *Aves*, *Credos*; were it not in a chapel, no one would have imagined their horrid clamour to be prayers, and for a moment I thought the scolding had begun. About ten o'clock the phials were taken out of the tabernacle; one was like a smelling-bottle, but contained only a mere stain of blood; the other is rather larger; both of them are under glass in a case. They were shown to the persons admitted within the balustrade. . . . The miracle was complete at noon, as it had been foretold me, and the roar of cannon announced the happy news."

It is curious to contrast this account with the description of the ceremony by the Earl of Perth, Lord Chancellor of Scotland at the fall of the Stuarts, in whose cause he was one of the most distinguished exiles at the close of the 17th cent. Lord Perth's letters, written to his sister, the Countess of Errol, are preserved at Drummond Castle, and have been published by the Camden Society. In one of them, dated from Rome, 1st February, 1696, is the following account:—

"The 20th of January we were invited to goe see Saint Gennaro's ch., and the reliques were to be shown me, a favour none under sovereign princes has had these many years. They are kept in a large place in the wall with an iron door to it plated over with silver; it has two strong locks, one key is kept by the Cardinal-archbishop, and the other by the Senate (which is

composed of six seggie, or seats, for so they call the counsellors, five of nobility, and one of the commons, who chuse two elects. . . Every one of the six ruling governors of the Senate (or the deputies of the seggie) has a key to the great iron chest where the key of the armoire of the relicks lyes; so that all the six must agree to let them be seen, except the two ordinary times in the year when they stand exposed eight days, and the senate and bishop must both agree, for without both concur only one lock can be opened. They had got the bishop's consent for me, but how to gett all the deputies of the nobility and the elect of the people to concur was the difficulty; however, my friends gott the deputies to resolve to meet; three mett, but one said, 'I have a friend a dying, upon whom depends my fortune; he has called me at such an hour, it is now so near approaching that I hope the stranger prince (for so they call all the peers of Brittain) will forgive me if I go away.' They who were there begged him to stay but a moment (for they must be all together), but he could not delay. So going down he mett the other three deputies below, and said that he saw God and his saint had a mind I should see the miracle, and so he returned, and I gott an invitation to go to ch. The relicks are exposed in a noble chapell upon the Epistle side of the ch., lyned with marble, the cupola richly painted, as is all that is not marble of the walls. Ten curious statues of saints, patrons of the town, done at full length, bigger than the naturall, of coppar, stand round the chappell high from the floors, and statues, to the knees of silver, just as big, of the same saints, stand below them. The face of the altar is of massy silver cutt in statues of mezzo-relievo, or rising quite out from the front, with the history of Cardinal Caraffa's bringing back the Saint's head to Naples. The musick was excellent, and all the dukes and princes who were deputies must be present. They placed me in *the first place, gave me that title they gave the Vice-Roy (Excelenza), and used me with all possible respect.* The

first thing was done was, the archbishop-cardinal, his viccar general, in presence of a nottary and witnesses, opened his lock; then the Duca di Fiumaria, in name of all the princes present, opened the city's lock, and the old thesaurer of the ch. (a man past eighty) stept up upon a ladder covered with crimson velvet and made like a staire, and first took out the Saint's head, put a rich mitre upon it, an archbishop's mantle about the shoulders of the statue (for the head is in the statue of the saint), and a rich collar of diamonds with a large cross about its neck. Then he went back and took out the blood, after having placed the head upon the Gospelle side of the altar. It is in a glass, flatt and round like the old-fashioned vinegar-glasses that were double, but it is but single. The blood was just like a piece of pitch clotted and hard in the glass. They brought us the glass to look upon, to kiss, and to consider before it was brought near unto the head. They then placed it upon the other end of the altar, called the Epistle side, and placed it in a rich chasse of silver gilt, putting the glass so in the middle as that we could see through it, and then begun the first mass: at the end the old thesaurer came, took out the glass, moved it to and fro, but no liquefaction: thus we past the second likeways, only the thesaurer sent the abbat Pignatelli, the Pope's nearest cousin, to bid me take courage, for he saw I begun to be somewhat troubled, not so much for my own disappointment, but because the miracle never fails but some grievous affliction comes upon the city and kingdom, and I began to reflect that I haveing procured the favour of seeing the relicks, and the miracle failling, they might be offended at me, though very unjustly. After the third mass no change appeared but that which had made the thesaurer send me word to take courage, viz. the blood begune to grow of a true sanguine colour: but when the nobles and all the people saw the fourth mass past the Gospell and no change, you would have heard nothing but weeping and lamenting, and all crying, 'Mercy, good Lord! pitty your poor supplicants; Holy Saint Gennaro,

our glorious patron! pray for us that our blessed Saviour would not be angry with us! It would have moved a heart of stone to have seen the countenances of all, both clergy and people, such a consternation appeared as if they had all been already undone. For my part, at sea, at receiving the blessed sacrament in my sickness when I thought to expire, I never prayed with more fervency than I did to obtain of our Lord the favour of the blood's liquefaction, and God is witness that I prayed that our Lord would give me this argument towards the conversion of my poor sister, that I might say I had seen a miracle, which her teachers say are ceased. The fourth mass ended without our having the consolation we were praying for, and then all begun to be in despair of succeeding, except a very few, who still continued praying with all imaginary fervour. You may judge that sitting three and a half hours on the cold marble had made my knees pretty sore; but I declare I felt no exterior pain, so fixed were my thoughts upon the desire of being heard in my prayers. About the elevation in time of the fifth mass, the old thesaurer, who was at some distance looking upon the glass, cry'd out, 'Gloria Patri et Filio et Spiritui Sancto,' and run to the glass, and brought it to me. The blood had liquified so naturally as to the colour and consistency that no blood from a vein could appear more lively. I took the relick in my arms, and with tears of joy kissed it a thousand times, and gave God thanks for the favour with all the fervour that a heart longing with expectation, and full of pleasure for being heard, could offer up: and indeed, if I could as clearly describe to you what I felt, as I am sure that it was something more than ordinary, I needed no other argument to make you fly into the bosome of our dearest mother, the Church, which teaches us (what I saw) that God is wonderfull in his saints. The whole people called out to heaven with acclamations of praise to God, who had taken pity of them; and they were so pleased with me for having said betwixt the masses that I was only grieved for the city, and not troubled

at my not being so privileged as to see the miracle, that the very commonest sort of the people smiled to me as I passed along the streets. I heard the sixth mass in thanksgiving. And now I have described to you one of the happiest forenoons of my life, the reflection of the which I hope shall never leave me, and I hope it may one day be a morning of benediction to you too; but this must be God's work. The Principe Palo, a man of principal quality, came to me at the end of the sixth mass, and in name of all the nobility, gave me the saint's picture, stamp'd on satine, and a silver lace about it. It is an admirable thing to see blood, shed upwards of one thousand three hundred years ago, liquify at the approach to the head. The Roman lady who had gathered it from off the ground with a sponge, had in squeezing of it into the glass lett a bitt of straw fall in too, which one sees in the blood to this very day." *

The door of the right aisle opens upon the small Piazza di S. Gennaro, in the centre of which stands the *Column*, erected in 1660, from the designs of Fansaga, supporting a bronze statue of the saint by Finelli.

Adjoining the Cathedral is the extensive *Archiepiscopal Palace*, the front of which is on the Largo Donnaregina. It was founded in the 13th cent. from the designs of *Maglione*, and entirely rebuilt in 1647, by Cardinal Filomarino. In the great hall is an ancient Neapolitan calendar, 23 *palmi* in length, and 3 in height, found during the last cent. in the walls of S. Giovanni Maggiore.

S. Agnello Maggiore, commonly called *S. Agnello a Capo-Napoli*, from its standing upon one of the highest points of the old city, in the Largo S. Agnello, not far from the Museum, was founded in 1517, on a small chapel which dated from the 6th cent.: it has been so altered as to have lost almost

* The Liquefying substance is contained in a round phial of about an ounce measure, and being about half filled, on reversing is seen to be liquid or not. There is a second phial in the same mounting, with some red stains, the remains of a portion of the blood, that was carried to Spain.—J. B. P.

every trace of its original Gothic architecture. The St. Jerome, in alto-relievo, in the l. transept, and the handsome altar and fine statue of Santa Dorothea, in the rt., are by *Giovanni da Nola*. The handsome high altar erected over the grave of the saint, with its bas-reliefs of the Passion below, and the still finer one of the Virgin surrounded by Angels, with SS. Agnellus and Eusebius kneeling before her, is a good work of *Santacroce*. The bas-relief of the Madonna and Child and the Souls in Purgatory, in the Lettieri chapel, 5th on rt., is by *Domenico d'Awia*. In the opposite chapel is a Greek painting of the Virgin, called *S. Maria intercede*, supposed to be of the time of Justinian; the only ancient part of it is the head: it is supposed to have been painted by *Tauro* in the 6th centy. The picture of S. Carlo by *Caracciolo*, in the 2nd chapel on rt., is mentioned by Lanzi as one of the happiest imitations of Annibale Caracci.

S. Agostino degli Scalzi, in the Salita S. Raffaele, built in 1600, contains two pictures by *Santafede*, the S. Francesco di Paola, and the Madonna by *Marco Calabrese*; the Annunciation and the Visitation by *Giacomo del Po*; the St. Thomas of Villanova and the St. Nicholas of Tolentino by *L. Giordano*. These paintings will probably be removed to the Museum, as has been the handsome *Stipo*, representing in 15 compartments events in the life of the saint in wood carving. The pulpit is much admired.

S. Agostino della Zecca, in the Via of the same name, a spacious ch. with a lofty and imposing tower, founded by Charles I., and rebuilt from the designs of Picchetti in the 17th cent.

S. Angelo a Nilo, at the corner of the Strada Nilo, Via di S. Biagio, built in 1385, by Card. Brancaccio (ob. 1428), contains, on the rt. of the high altar, his Tomb, erected by order of his son and executor Cosmo de' Medici. *It was the joint work of Donatello and Verrocchio, who has thus described it*

in a letter preserved by Gaye, in the "*Carteggio degli Artisti*:"—"We have a tomb in hand for Naples, intended for Messer Rinaldo, Cardinal de Brancacci, of Naples. We are to have 850 florins for this tomb, but have to finish and take it to Naples at our own expense; they are now working on it at Pisa." It consists of a sarcophagus supported on the shoulders of three figures; in front of the sarcophagus is a bas-relief of the Assumption, by Donatello, remarkable for beauty and expression. On the urn lies the statue of the cardinal, and on each side stand female figures drawing aside the curtains; above is a bas-relief of the Virgin and Child, with SS. Peter and Paul, and on the attic a relief of the Almighty and two figures of angels sounding the last trumpets. Near this tomb stands another covered with elegant arabesque sculptures, of a nephew of Card. Brancaccio. On the opposite side of the ch. is the monument of a third Cardinal of the same family, in the worst style of the 17th centy., by the two *Ghettis*. The fresco in the lunette over the principal door of the church is by *Colantonio del Fiore*, but being outside, and covered with glass, can scarcely be seen. It represents SS. Michael and Bacculus presenting Card. Brancaccio to the Virgin and Infant Saviour. The picture of St. Michael, at the high altar, is by *Marco da Siena*. Those of St. Michael and St. Andrew in the sacristy are by *Tommaso degli Stefani*, or, according to others, by *Angiolillo Roccadirame*, and are interesting as examples of Neapolitan art in the middle of the 15th centy. The side door opening into the Strada dei Librai is decorated with arabesque reliefs, and has over it a good statue of St. Michael. The Brancaccio Library, founded as a part of this establishment in 1675, is noticed in our account of the Libraries.

S. Antonio Abate, near the Albergo de' Poveri, contains a work of very great interest in the history of art, a picture of St. Anthony and two angels, painted on a gold ground, with lateral compartments, each containing two

saints, by *Colantonio del Fiore*, according to the inscription at its bottom, *Nicholaus Thomasi de Flora pictor*, 1371. The style of this painting bears a close resemblance to that of Giotto. This ch., which stands on the site of one of the time of Constantine, is about to be removed.

SS. Apostoli, in the Largo SS. Apostoli, not far from the cathedral, a fine ch. when in better repair than at present, is said to have been founded by Constantine on the ruins of a Temple of Mercury; it was rebuilt in 1626 from the designs of Grimaldi. It is rich in frescoes and decorations, all much faded, and in want of restoration. The vault of the nave and choir, the four Evangelists on the pendentifs of the cupola, the gallery of the choir, &c., are by *Lanfranco*; the paintings of the cupola and the Fall of Lucifer by *Benasca*; the lunettes of the nave by *Solimena*; the two paintings of the transept by *Luca Giordano*. Over the door is the large fresco of the Pool of Bethesda, by *Lanfranco*, the architectural details of which are by *Viviani*. The *Filomarini Chapel*, in the l. transept, erected, from the designs of Borromini, has over the altar a bas-relief of a Concert of Children, one of the most graceful works of *il Fiammingo*. The Lions which support the altar-table are by *Finelli*. The five mosaics, executed by *Gio. Battista Calandra*, are copied from paintings by Guido; the originals were presented by Cardinal Filomarini to Philip IV. of Spain; the principal subject in the centre is the Annunciation. The mosaic portraits of the Cardinal and his brother Scipio are copies from *Pietro da Cortona* and *Valentino* by the same Calandra. In the *Pignatelli Chapel*, in the opposite transept, and entirely similar to the Filomarini, the four Virtues round the Immacolata are by *Solimena*, and a bas-relief representing a Concert of Youths by *Bottiglieri*. The fourth chapel on the l. contains a St. Michael by *Marco da Siena*, and some paintings by *Benasca*. Beneath the ch. is a Cemetery, containing the Tomb of *Marini the Poet*, who died in 1625, with an inscription.

This cemetery, which was painted by *Lanfranco*, was formerly the scene of a strange festival on the day following that of All Saints. The bodies of the members of a *confraternità*, who subscribed for the privilege of being buried in a peculiar earth which prevents decomposition, were disinterred on that day and exposed to public view in the dresses which they wore when living. On this occasion the cemetery was decorated with flowers and evergreens; the bodies were decked out in all their finery, with flowers in their hands; and a long inscription over each recorded the name, age, and particulars of death. The Archbishop of Naples put an end to this disgusting exhibition some years ago.

L'Ascensione, in the Largo Ascensione a Chiaia, rebuilt in 1622 from the designs of Fansaga, contains a S. Anna, and a good painting of S. Michael, both by *L. Giordano*.

S. Brigida, in the Strada Santa Brigida, between the Toledo and Piazza del Municipio, built in 1610 by Doña Juana Queveda, a Spanish lady, contains the Tomb of *Luca Giordano*, who was buried here in 1705, before the chapel of St. Nicholas, on the rt. of the high altar. The frescoes of the cupola, painted by him a few years before his death, although executed with great rapidity, and as a trial of skill against his competitor Francesco di Maria, are among his best works. The picture of St. Nicholas in the chapel of the saint is also by *Giordano*, and is one of his many imitations of Paolo Veronese.

S. Carlo all'Arena, in the Strada Foria, built in 1602 and afterwards enlarged from the designs of *Giuseppe Nuvolo*, had gone to ruin, and the monastery annexed to it had been changed into barracks. When the cholera raged at Naples in 1836 the municipality made a vow to restore this ch., which was executed by Francesco de Cesare. The frescoes of the cupola and the picture of S. Giovanni da Calasanzio are by *Gennaro Maldarelli*, and the S. Fran-

cesco di Paola by *Michele di Napoli*. The painting of S. Charles administering the sacrament to the dying during the plague at Milan, by *Giuseppe Mancinelli*, is one of the finest works of the modern Neapolitan school. The municipality were so much pleased with it that they gave the artist double the price agreed upon. On the high altar is a fine marble crucifix by *Michelangelo Naccarino*, which had remained long forgotten in a dark corner of the ch. of Lo Spirito Santo.

S. Caterina a Formello, near the Porta Capuana, is highly decorated, was rebuilt in 1523 on the designs of *Antonio Fiorentino*. Its cupola was the first in Naples, erected in imitation of Brunelleschi's at Florence. The bones of the generals slain at the siege of Otranto in 1481 were buried in this ch. It contains a painting of the Virgin and St. Thomas Aquinas, in the l. transept, by *Francesco Curia*, the Epiphany by *Silvestro Buono*, and the Conversion of St. Paul by *Marco da Siena*. The monuments of members of the Spinelli di Cariatì family, on the piers beneath the dome, are by the Milanese sculptors *Scilla* and *Giannetto*.

Santa Chiara, in the Strada Trinità Maggiore, founded by Robert the Wise in 1310, was begun in the Gothic style by a foreign architect, who left his work so incomplete that it was almost rebuilt about eight years afterwards by Masuccio II. The interior, having no aisles, presents more the appearance of a large and splendid hall than that of a ch., and in its original state must have appeared much vaster, before the present ranges of chapels and the grated galleries above for the nuns encroached on its width. The elaborate ornaments with which the bad taste of the last centy. has overloaded it cost 100,000 ducats. By the advice of Boccaccio, King Robert the Wise brought *Giotto* from Florence and commissioned him to cover the interior with frescoes. The subjects of these paintings were taken from the Old and New Testaments: those from the Apocalypse were said to have

been treated in accordance with the suggestions of Dante. Whatever may have been their merits, they were destroyed in the 18th cent. by a Spanish official named Barionuovo, who ordered all Giotto's paintings to be whitewashed, saying that they gave to the ch. a dark and melancholy look. Nothing but a much-injured figure of the Virgin, supporting the Dead Christ, now on the rt. of the entrance, and a head of her, called the *Madonna delle Grazie*, in one of the chapels on the l., escaped this act of Vandalism. On the l. of the principal entrance is the tomb of *Onofrio di Penna*, the secretary of king Ladislaus, by *Baboccio*, which has been converted into an altar, over which there is a fresco of the Madonna enthroned, an interesting work of *Francesco*, son of *Maestro Simone*, the friend of Giotto. The first picture on the roof of the ch., the large one in the middle, representing David playing the harp before the ark, and the 3 circular paintings over the high altar, are by *Seb. Conca*. The S. Chiara putting the Saracens to flight, on the roof of the nave, is by *Francesco di Mura*; the third large fresco, and the Four Doctors of the Church by the side of it, are by *Bonito*. The Four Virtues are by *Conca*. The Holy Sacrament on the roof over the High Altar, and the picture over the principal entrance, representing King Robert assisting at the building of the ch., are by *Francesco di Mura*. The *Sanfelice* Chapel, 8th on l., contains a picture of the Crucifixion by *Lanfranco*, and an ancient Sarcophagus ornamented with a bas-relief of the marriage of Protesilaus and Laodamia, which serves as the Tomb of Cesare Sanfelice, Duke of Rodi. The *Balzo* Chapel contains the Tombs of the family of that name, with some rude bas-reliefs reclining on the sepulchral urns; and the *Cito* Chapel has some sculpture by *Sammartino*. But the chief interest of the ch. is derived from the TOMBS OF PRINCES OF THE HOUSE OF ANJOU, which are valuable monuments in the history of mediæval sculpture. Behind the high altar is the magnificent Gothic MONUMENT OF KING ROBERT

THE WISE, designed during that monarch's lifetime by *Musuccio II.*, but only finished in 1350. A few days before his death, in 1343, Robert assumed the habit of the Franciscan order: he is here, therefore, represented in his double character of a king and a friar; as the one he is seated above, attired in his royal robes; in the other he is lying on his sarcophagus in the garb of a Franciscan, but bearing the crown. The inscription on the tomb—*Cernite Robertum regem virtute refertum*—is attributed to Petrarch. This fine monument is barbarously hidden behind the unseemly high altar of the last centy., and can only be seen by ascending to the back of the latter by means of a ladder. On the rt. side of this is the very beautiful Gothic Tomb of CHARLES THE ILLUSTRIOUS, DUKE OF CALABRIA, the eldest son of Robert. On a bas-relief in front of the sarcophagus on which the young prince is extended in his royal robes covered with fleurs-de-lis, he is represented sitting in the midst of the great officers and barons of the kingdom, his feet resting on what have been supposed to represent a wolf drinking with the lamb at the same fountain, to typify the peace which might have been expected from his reign, although both animals appear to belong to the porcine species. This tomb is also the work of *Musuccio II.*; it is engraved by Cicognara as a fine example of the sculpture of the 14th cent. The next is a monument supposed to be of MARY OF VALOIS, the wife of Charles the Illustrious. It also consists of an elaborate Gothic canopy, the sepulchral urn being supported by statues of Abundance, and resting on lions couchant. This tomb has often been described as that of her daughter Queen Joanna I., and an inscription given, which does not exist on it. Queen Joanna, according to contemporary historians, was privately buried in a now unknown corner of the ch.: *Ossa Neapolim reportata, nullo exequiarum, NEQUE SEPULCRI HONORE, in aede divae Clarae, et IGNOTO LOCO sita sunt.* On the opposite side of the high altar are the tombs—1st, of MARY, EMPRESS

OF CONSTANTINOPLE and DUCHESS OF DURAZZO, sister of Joanna I., and the wife of three husbands,—Charles I., Duke of Durazzo, Roberto del Balzo, Count of Avellino, and Philip of Taranto, titular Emperor of Constantinople. Mary is represented in her imperial robes, with a crown on her head. 2nd, of Agnese and Clementia, two of the four daughters of Mary of Durazzo by her first husband Charles. AGNESE, like her mother, is mentioned in the inscription as Empress of Constantinople, having married, after the death of her first husband (Can della Scala), Giacomo del Balzo, Prince of Taranto, Emperor of Constantinople. CLEMENTIA died unmarried. 3rd, of MARY, the child of Charles the Illustrious, ob. 1344, with a recumbent statue. Near the door on the l. side of the ch. is the small elegant monument of ANTONIA GAUDINO, by *Giovanni da Nola*, with a graceful inscription by Antonio Epicuro, the poet, commemorating her death at the age of 14, on the very day appointed for her nuptials. Upon one of the piers on the l. of the nave, is the altar of the Madonna delle Grazie, whose painting of the Virgin and Child, almost hidden under ex-votos, is ascribed to *Giotta*. In a neighbouring chapel is the tomb of RAMONDO CABANO, who rose from being a Moorish slave to the post of High Seneschal of the kingdom under Joanna I., and was a chief actor in the murder of her husband. The chapel on the rt. of the high altar, over the door of which is a fleur-de-lis, is the burial-place of the royal family of the house of Bourbon. It contains the TOMBS of PRINCE PHILIP, eldest son, and of five other children of Charles III. The inscriptions were written by Mazzocchi. The Tomb of Prince Philip is by *Summartino*. On each side of the high altar are two handsome torse marble columns which serve as candelabras. The pulpit, a work of the 13th cent., has some strange reliefs on its front and sides of the martyrdoms of S. John the Evangelist and S. Catherine. The bas-reliefs in front of the gallery over the entrance, and

which support the organ, deserve examination; they represent the history and martyrdom of St. Catherine of Alexandria. There are several ancient sepulchral monuments in the chapels of Sta. Chiara, both interesting from the persons whose memory they perpetuate and as works of art. The *Refectory* of the small Convent of Franciscan Friars attached to the ch. of Santa Chiara has a large fresco attributed by some to Giotto, but more probably by *Maestro Simone*, in which the Virgin and St. John the Evangelist, St. Francis and St. Anthony, and St. Louis, colossal figures, are presenting to the Saviour, King Robert, his son Charles, his second Queen Sancia, and Mary of Valois, with other members of the family. Of the original Gothic façade the central door and a circular window above alone remain. The adjoining monastery, immense in extent, contained, until lately, 400 nuns of the order of St. Claire or Chiara.

Messrs. Crowe and Cavalcaselle describe a fresco, which they attribute to Giotto, as existing in a house entered from No. 23, near the gate leading to Sta. Chiara. It represents the Almsgiving of the Franciscans, and the miracle of the Loaves and Fishes; but the authorship of the great Florentine artist is much contested at Naples. There are several traces of paintings of Giotto and his school in the interior of the convent.

The *Campanile* of Sta. Chiara is one of the most successful works of *Masuccio II.*, or, according to others, of his pupil *Giacomo de Sanctis*, and is classed among the finest specimens of architecture after the Revival. It was originally intended to consist of five stories, each illustrative of one of the five orders: 1. the Tuscan; 2. the Doric; 3. the Ionic; 4. the Corinthian; 5. the Composite; the death of King Robert left it unfinished at the second, which was added in the 15th, and the Ionic in the early part of the 17th cent. In Masaniello's insurrection in 1647, this Campanile was seized and fortified by the Spanish troops against the populace,

who had fortified the Della Rocca Palace opposite.

The *Crocelle*, in the Chiatamone, so called from having originally been the Ch. of the Crociferi, is also called S. Maria a Cappella. It contains a monument to the Rev. J. C. Eustace, author of the 'Classical Tour,' raised by Lord Brownlow.

S. Domenico Maggiore, in the Largo S. Domenico, founded in 1285 by Charles II. from the designs of *Masuccio I.*, in spite of the alterations made by Novello in the 15th, and by Vaccaro and other architects in the 17th and 18th centuries, is still a noble edifice in the Gothic style. It is rich in works of art which, like the ch. itself, carry us back to the middle ages. Of late years (1850-53) it has undergone an extensive restoration and ornamentation, and at present is one of the most richly decorated of the sacred edifices of Naples: it consists of a fine nave and side aisles, out of which open 7 chapels on either side. The Gothic arches and pilasters have been re-gilt and covered with stucco: the flat roof, of the 18th centy., is out of keeping with the rest of the building; over the arches are paintings of Saints of the Order of St. Dominick; the transepts are short; although the tribune retains its Gothic character, it has been spoiled by placing a large organ behind the altar. Commencing on the rt., the first chapel is dedicated to St. Martin: the arch over the entrance is handsomely decorated with arabesques and military emblems; the picture of the Virgin with SS. Dominick and Martin, over the altar, is by *Andrea da Salerno*; the unseemly monument of a General Saluzzo is in the worst taste. The Madonna in the second chapel is by *A. Franco*; the S. Dominick and Magdalen on either side are by *Stefanone*; the fine tomb of Archbishop Brancaccio, to whose family this and the next chapel belonged, is of 1341. The 3rd chapel is covered with frescoes by *Agnolo Franco*, representing the Crucifixion, the Supper of Emmaus, the Resurrection, and St. John

the Evangelist. The 4th or Capece chapel contains a good altarpiece of the Crucifixion by *Girolamo Capece*. The 5th has a painting of St. Charles over the altar; and on the side walls, 2 of the Baptism in the Jordan and of the Ascension, by *Andrea da Salerno*. Follows the Dentice chapel, only remarkable for the tomb of Dialto da Raone, who died in 1338. The 7th chapel, or of the Crucifix, forms a ch. in itself, as it consists of several chapels: it has many good sepulchral monuments. Over the principal altar is the picture, by *Tommaso degli Stefani*, of the crucifix which is said to have spoken to St. Thomas Aquinas when composing his *Summa Theologicæ*. The crucifix is said to have exclaimed, "*Bene scripsisti de me, Thoma; quum ergo mercedem recipies?*" to which the saint replied, "*Non aliam nisi te.*" In front of the altar is a bas-relief in the most Berninesque style, representing that miraculous conversation; on each side of the altar are pictures of Christ bearing the Cross, by *Gian Vincenzo Corso*, and a Deposition, attributed to *lo Zingaro* or to *Albert Durer*. The tomb on the l. of this altar, of Francesco Carafa, is a fine work of *Agnello del Fiore*; that opposite, of another member of the same family who died in 1470, was commenced by the same artist, but finished by *Giovanni da Nola*. In the small chapel on l. of the principal altar is a good tomb of Ettore Carafa, Count of Ruvo, covered with military emblems and arabesques; in the adjoining one a fresco of the Virgin, by a painter of the early Neapolitan school; and in that next the entrance from the nave, the painting of the Madonna della Rosa, attributed to *Maestro Simone*, but hidden behind a miserable modern daub: on the opposite side, amongst several sepulchral monuments, is the fine tomb of Conte Bucchianico, and of his wife Catarinella Orsini, one of the most remarkable works of *Agnello del Fiore*. The 8th chapel, which forms the entrance to the Sacristy, and is dedicated to S. Thomas Aquinas, has a good altarpiece of the patron Saint by *Luca Giordano*. The fine Gothic tombs of members of the Aquino family date from the middle of

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the 14th centy.: above that (on the rt.) of a Countess of Mileto and Terranuova, with its beautiful recumbent statue, is one of the earliest paintings of *Maestro Simone*, representing the Virgin and Child upon a gold ground. The Sacristy, richly paved in marble, contains presses made of the roots of trees, the roof painted in fresco by *Solimena*, and a good picture of the Annunciation by an unknown hand. But it is chiefly celebrated for 45 large chests covered with velvet, among which are ten of the PRINCES AND PRINCESSES OF THE ARAGONESE DYNASTY. Most of them have no inscription. The remains which at present can be identified are those of FERDINAND I.; FERDINAND II.; his aunt and queen JOANNA, daughter of Ferdinand I.; ISABELLA, daughter of Alfonso II., the wife of Gian Galeazzo Sforza, Duke of Milan; MARY, wife of the Marchese del Vasto; CARDINAL LOUIS MONCADA D'ARAGONA, Duke of Montalto; MARIA DELLA CERDA, Duchess of Montalto, &c. The chest which contained the remains of ALFONSO I. of Aragon is still here with its inscription, but the body was removed to Spain in 1666 by the viceroy Don Pedro de Aragona. In another chest is preserved and shown to the curious, still dressed in Spanish costume, what was considered to be the body of *Antonello Petrucci*, who, born in humble life at Teano, rose by his talents to be secretary of Ferdinand I., and joined the "Conspiracy of the Barons," but which has been lately shown to be that of his son Giovanni Antonio Petrucci, Count of Policastro, who was executed a few months before his father. In another chest are the bones of *Ferdinando Francesco d'Avalos*, the celebrated Marquis of Pescara, one of the heroes of the battle of Ravenna, and the conqueror of Francis I. at the battle of Pavia. He died of his wounds at Milan in his 36th year. Over his tomb hang his portrait and his banner. He was the husband of the no less celebrated Vittoria Colonna, who retired to Ischia at his death, and there sung his achievements in verses which obtained for her the title of divine. In

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the *Tesoro* adjoining the Sacristy was preserved, in a silver casket, the heart of CHARLES II. OF ANJOU; it was stolen on the closing of the convent during the French occupation. Re-entering the rt. transept is a good bas-relief of St. Jerome; and beyond the chapel of St. Hyacinth, on the adjoining pier, the monument of Galeazzo Pandone by *Giov. di Nola*, the bust of the deceased, the arabesques and angels on which are very beautiful. High up in the wall of this transept is the tomb of Bertrando del Balzo, attributed to *Masuccio II.* A door leads from this transept into what once formed a part of the primitive ch., and now a passage to one of the side entrances; here are ranged several tombs, the most remarkable being those of Porzia Capece and of her husband, Bernardino Rota, by *Giov. da Nola*. Of the 2 chapels opening from this passage, the first, dedicated to St. Dominick, has over the altar a painting in 3 compartments; the central one, of the patron Saint, is said to be his portrait, brought here by the first members of his order, 10 years after his death; on each side are figures of saints, and upon the wall on the l. the Madonna delle Grazie, with St. John the Baptist and St. Antony, by *Agnolo Franco*. There are some good tombs of the 14th centy. lately removed here from other parts of the ch. In the next chapel is a triptych over the altar, of the Virgin, Child, and Saints, of the early Neapolitan school, and some monuments of the 16th centy. Between these chapels is the monument to Zingarelli, the eminent musical composer. The only objects of any interest in the chapels opening out of the rt. transept are 2 pictures on each side of the altar of S. Domenico Soriano (on the rt. of the choir), representing S. Catherine and Mary Magdalen, by the brothers *Donzello*; in which have been introduced the portraits of Alfonso I. and of the celebrated Lucrezia d'Alagni. The high altar is a magnificent specimen of Florentine mosaic work, erected in 1652, from the designs of *Cosimo Fanzaga*, with 2 seats on either side, and 2 fine columns of verde antico supporting candelabra. There is nothing of peculiar interest in

the 4 chapels opening out of the l. transept, if we except the copy by *L. Giordano* of the Annunciation by Titian in the Pignatelli chapel, under a handsome cinquecento arch; the original painting was carried off to Spain by the Viceroy d'Aragona. Near this chapel is a second bas-relief of St. Jerome by *Agnello del Fiore*. The tomb built into the wall of this transept, above the Pignatelli chapel, is that of Giovanni di Durazzo and of Philip Prince of Taranto, who died in 1332-35, sons of King Charles d'Anjou II., with a long inscription in leonine verses. Entering from here the l. aisle, the first (or 8th reckoning from the principal entrance), dedicated to *St. Maria della Neve*, has over its altar a beautiful alto-relievo, with a statue of the Virgin in the centre, and S. Matthew and S. John the Baptist on either side, perhaps the chef-d'œuvre of *Giovanni da Nola*; it was erected in 1536 by Fabio Arcella, and stood formerly against one of the piers of the great arch. In this chapel and near the side door is the monument of the poet Marini; and opposite that of Bartolommeo Pipi, with a good statue of Christ standing on the urn. Over the sarcophagus of the former is his bronze bust, by the Milanese sculptor *Bartolommeo Visconti*. This monument has an interest for Englishmen. The bust was executed by order of Giovan Battista Manso, Marchese di Villa, the heir and executor of the poet, and placed in a chapel under his (Manso's) house in the Largo dei Geronimini, where it was seen towards 1640 by Milton, who thus alludes to it.

Ille (*Marini*) itidem, moriens, tibi (*Manso*)
 soli debita vates,
 Ossa tibi soli, supremæque vota reliquit:
 Nec manes pietas tua clara fefellit amici;
 VIDIMUS ardentem operoso ex ære poemam.
Sylvarum—Mansus.

At the death of Manso, in 1645, his house and chapel having been pulled down, the bust was lost. It was found, however, in 1682, and, in compliance with Manso's will, his executors placed it on a monument they erected in the cloisters of the monastery of S. Agnello Maggiore. When this monastery was suppressed, the monument, by order of

King Murat, was placed in 1813 where it is now seen. In the next or Ruffo Bag-nara chapel the picture of the Martyrdom of St. Catherine is by Leonardo da Pistoia; and some tombs, amongst which is that of Leonardo Tomacelli (1529): Cardinal Fabricio Ruffo, who played so notorious a part in the commotions of the Neapolitan provinces at the close of the last cent., in connexion with Lord Nelson and Lady Hamilton, is buried here. In the 6th chapel are several tombs of the Carafa family, and a painting of a saint dressing the wounds of St. Sebastian. The next chapel contains several tombs of the Andrea family, and a picture of S. Antoninus, with the portrait of the Donatorio below. The 4th chapel, belonging to the Rota family, has a fine statue of St. John the Baptist over the altar, by *Giovanni da Noli*; and the monument of the poet Bernardino Rota, with figures of the Arno and Tiber, by *Domenico d' Auria*. In the 3rd chapel on l. the picture of the Martyrdom of St. John the Evangelist is by *Scipione Gaetano*: the tomb of Antonio Carafa, called Malizia, with a recumbent figure, under a canopy, enclosed with curtains, and supported by statues, is a good specimen of the sepulchral monuments of the 15th cent., The 2nd chapel on l., dedicated to the Rosary, is in the style of the 17th cent., and is only remarkable for its miraculous Madonna di S. Andrea. The last chapel in l. aisle, or next the principal entrance, dedicated to St. Stephen, contains a painting of the Infant Christ placing a crown on the head of St. Joseph, by *Luca Giordano*, and on the side walls an Adoration of the Magi, attributed to Albert Durer, and a Holy Family to Andrea da Salerno. The adjoining Monastery contained many memorials of St. Thomas Aquinas, who was, in 1272, a professor in the university which was then established within its walls. His salary, fixed by Charles of Anjou himself, was an ounce of gold monthly, equal to twenty shillings at the present time. The little cell in which the great theologian studied is still shown (it has been converted into a

chapel); as well as his lecture-room and a fragment of his chair. Several of his works were composed here, and such was his fame that his lectures were frequently attended by the sovereign and the principal personages of the kingdom. In this hall the *Accademia Pontaniana* holds its sittings. In the adjoining piazza di San Domenico, which opens into the Strada Trinità Maggiore, is what is called the *Obelisk* of S. Domenico, supporting a bronze statue of the saint. It was designed by *Fansaga*, and finished by *Vaccaro* in 1737.

S. Eligio, in the Largo di Capo Napoli, near the Piazza del Mercato, has some good fragments, especially the porch of Angevin Gothic. There is a good Gothic tomb to one Bonectus, 1241. The interior has been modernised; some parts of the roof artistic in style.

S. Filippo Neri, or ch. of the *Gerolomini*, in the Strada de' Tribunali, not far from the cathedral, is one of the most richly decorated churches in Naples. It was erected in 1592 from the designs of *Dionisio di Bartolommeo*. The façade, originally designed by *Dionisio Lazzari*, was altered and covered with marbles in the last cent. by Ferdinando Fuga, and is much admired. The statues are by *Sanmartino*. The cupola is also the work of Lazzari. The interior consists of a nave and two aisles, divided by 12 columns of grey granite with Corinthian capitals, supporting a heavy architrave, with a heavier flat roof composed of compartments containing gilt bas-reliefs. The whole ch. is loaded with an excess of ornament. The frescoes in the lunettes over the columns are by *Benasca*. The large fresco over the principal entrance, representing Christ driving the dealers out of the Temple, is a celebrated work by *Luca Giordano*, with the architectural details by *Moscatiello*. The picture over the high altar is by *Giovanni Bernardino Siciliano*, and the two upon the side walls by *Corenzio*. The rich chapel of S. Filippo Neri, on the l. of the choir and high altar, designed by *Giacomo Lazzari*, has a painting on the cupola

representing S. Filippo in glory, by *Solimena*, with numerous figures. The painting of the patron saint at the altar is a copy from Guido, who is said to have retouched it. The chapel Della Concezione, on rt. of the choir, has a cupola painted by *Simonelli*, representing Judith showing the head of Holofernes to his army; and a picture of the Conception by *Cesare Fracanzano*. The chapel of the Ruffo Scilla family, in the l. transept, is decorated with fluted Corinthian columns and six statues by *Pietro Bernini*, father of Lorenzo, a picture of the Nativity by *Roncalli*, and an Annunciation above by *Santafede*. The chapel of S. Francis (5th on l.) contains a picture of the saint in prayer by *Guido*, executed as one of the competitors for executing the frescoes in the chapel of St. Januarius in the cathedral. In front of this chapel, at the foot of a pillar of the nave, is the sepulchral inscription of GIAMBATTISTA VICO, the author of the "Scienza Nuova," who died in 1744, and who with his wife was buried here. The chapel of S. Agnese (4th on l.) contains pictures by *Roncalli* and *L. Giordano*. In the chapels in the opposite aisle, the Adoration of the Magi is by *Corenzio*; the St. Jerome (in 3rd on rt.) struck with awe at the sound of the last trumpet is by *Gessi*; the picture in the Chapel of the Holy Sacrament is the last work of *Santafede*, who died before it was completed; the dying S. Alexis (over the 1st altar on rt.) is by *Pietro da Cortona*. The Sacristy contains several good paintings; among which may be mentioned the fine fresco of S. Filippo Neri in glory, by *L. Giordano*; on the altar the Baptism of the Saviour, and over the altar the Flight into Egypt, by *Guido*; the mother of Zebedee conversing with the Saviour, by *Santafede*; an Ecce Homo and St. Andrew the Apostle, by *Spagnoletto*; the Crucifixion, by *Marco da Siena*; heads of the Apostles, by *Domenichino*; St. Francis, by *Tintoretto*; two pictures of Christ bearing the Cross, by *Bassano*; the Nativity and the Adoration of the Magi, by *Andrea di Salerno*; a Holy Family, by

Mignard; Jacob and the Angel, by *Palma Vecchio*; St. Sebastian, by *Car. Arpino*, &c. The vast Monastery adjoining contains the library, which is described under the head of LIBRARIES.

S. Francesco di Paola, opposite the Royal Palace, was begun in 1817 from the designs of Bianchi di Lugano, and is a kind of imitation of the Pantheon. The front facing the square is of a different style from that of the more noble edifice at Rome, consisting of an Ionic portico of 6 columns and 2 pilasters of Carrara marble, surmounted by a bare tympanum; the Ionic capitals have been also disfigured by the introduction of fleurs-de-lis into their ornaments: the interior is covered with costly marbles; 30 Corinthian columns of Mondragone marble encircle the interior of the building; the confessionals are also of the same marble. The high altar, designed by *Fuga* and brought here from the ch. of SS. Apostoli, where it formerly stood, is all of most costly jasper and lapis lazuli. The two columns near it, which support candelabras, are of a rare Egyptian breccia, and were taken from the ch. of S. Severino. The paintings and sculpture are all by modern artists. Beginning on the l. of the principal door, the statue of S. Athanasius is by *Angelo Solaro*, and the Death of S. Joseph by *Camillo Guerra*, Neapolitans; the statue of S. Augustin by *Tommaso Arnaud*, a Neapolitan, and the Madonna della Concezione by *Gasparo Landi*, a Roman; the statue of S. Mark by *Fubbris*, a Venetian, and the St. Nicholas by *Natale Carta*, a Sicilian; the statue of St. John the Evangelist by *Tenerani*; the picture behind the high altar, of St. Francesco di Paolo restoring a dead youth to life, by *Camuccini* of Rome; the statue of St. Matthew by *Finelli*, and the Last Sacrament of St. Ferdinand of Castille by *Pietro Benvenuti*, of Florence; the statue of S. Luke by *Antonio Calì*, a Sicilian; the statue of St. Ambrose by *Tito Angelini*, a Neapolitan, and the Death of S. Andrea da Avellino by *Tommaso de Vito*; the last statue is St. John Chrysostomus by *Genaro Calì*, a Sicilian. A double

gallery runs round the church, at the base of the drum, which supports the cupola, and at its summit the vault is divided into square sunk panels with rosettes; the central opening is much too small for the proportions of the cupola, whilst the latter is much higher in proportion to its width than the all-perfect one of the Pantheon.

S. Gennaro extra Moenia, or dei Poveri. See *Catacombs*, p. 94.

Girolomini. See *S. Filippo Neri*.

Gesù Vecchio, in the Strada del Salvatore: it was formerly attached to the large convent of the Jesuits, now occupied by the University, built from the designs of *Marco di Pino*: it contains a picture by *Solimena*, and a Nativity by *Marco da Siena*.

Gesù Nuovo, in the Largo Trinità Maggiore, built in 1584, in the palace of Roberto Sanseverino, Prince of Salerno, from the designs of *Pietro Provvedo*, a Jesuit. The stonework of the façade is in diamond fashion. The interior consists of a nave and choir, each of two bays, and of short transepts. It formerly had a cupola magnificently painted by *Lanfranco*, but it was destroyed by the earthquake of 1688, and nothing remains of the paintings but the four Evangelists on the pendentifs. Over the principal entrance is a large fresco of *Heliodorus* driven from the Temple, by *Solimena*. The chapel of *Sta. Anna* contains some frescoes by *Solimena*, executed when he was only in his 18th year. The frescoes on the vault over the high altar are by *Stanzioni*. In the chapel of *S. Ignazio*, in the 1. transept, erected by *Carlo Gesualdo*, Prince of Venosa, and designed by *Fansaga*, by whom also are the statues of *David* and *Jeremiah* in it, the picture of the saint is by *Imparato*, the three frescoes above it by *Spagnoletto*, and the roof by *Corenzio*. In the opposite chapel the *S. Francis Xavier* is by *Bernardino Siciliano*, and the 3 paintings above it by *L. Giordano*. The high altar is a magnificent specimen of modern decorative art, having 3 large bronze bas-reliefs, that of the Last

Supper in the centre, and busts in alto relievo of 6 saints of the order of the Jesuits in front, and a splendid tabernacle. The pillars and walls of this fine ch., as we see in many belonging to the Jesuits, are covered with a great variety of coloured marbles. The ch. of *Gesù Nuovo* and the adjoining convent were the head-quarters of the Jesuit Order in the kingdom of Naples before their expulsion in 1860. In front is the magnificent but over-decorated obelisk in the worst Spanish taste.

S. Giacomo degli Spagnuoli, in the Largo del Castello, was built in 1540 by *Don Pedro de Toledo*, from the designs of *Ferdinando Manlio*, as the ch. of an hospital for Spanish soldiers. The tombs on the sides of the stairs at the entrance from the piazza are by *Michelangelo Naccarino*. The Tomb of *DON PEDRO DE TOLEDO*, behind the high altar, is the masterpiece of *Giovanni da Nola*. This noble monument consists of a square sarcophagus on a richly decorated pedestal. Four very graceful female statues emblematical of Justice, Prudence, Fortitude, and Temperance, stand at the corners of the pedestal. In front of the sarcophagus is the inscription; on the three others are bas-reliefs of his entry into Naples, of the achievements of the viceroy in the wars with the Turks, and particularly his victory over the corsair *Barbarossa*. These bas-reliefs were much admired by *Ribera*, *L. Giordano*, *Massimo*, and *Vaccaro*, and *Salvator Rosa* often copied them. Upon the sarcophagus kneel statues of *Don Pedro de Toledo* and of his wife in the attitude of prayer. The sculpture and decorations of the monument are in the best taste. The tomb was intended to be sent to Spain, but it remained in Naples by order of *Don Pedro's* son. Among the pictures in this ch. are—in the 3rd chapel on l., a Deposition by *Bernardo Lama*; in the 4th on rt., the Virgin and Saints by *Bernardino Siciliano*; the *S. Giacomo* by *Marco da Siena*, in the 5th chapel on l.; the Assumption in the 1. transept, by *Angelo Criscuolo*; and a

picture of the Virgin and Child under glass attributed to *Andrea del Sarto*.

S. Giorgio dei Genovesi, in the Strada Medina, contains a picture of St. George slaying the Dragon, by *Andrea da Salerno*.

S. Giovanni a Carbonara, in the Strada Carbonara, opening out of a forecourt, approached by a flight of steps designed by Sanfelice, was built in 1344, from the designs of *Masuccio II.*, and restored and enlarged by King Ladislaus in 1400. It still retains in its outer walls some traces of its original pointed architecture, which, except in its choir and magnificent sepulchral monuments, has entirely disappeared in the interior, since the recent unseemly restorations. Opposite the entrance is the Capella dei Miroballi, by an unknown artist of the 15th cent., containing the tomb of Trojano Miroballo, the favourite of Ferdinand I. of Aragon; it has something of the form of a triumphal arch, supported on crouching lions, and surmounted by a statue of St. Michael. In the pilasters which support the arch of the high altar are the statues of St. Augustin and St. John the Baptist. Immediately behind the high altar is the Tomb of KING LADISLAUS, the masterpiece of *Andrea Ciccione*, and is as high as the ch. itself, erected to him by his sister Joanna II. in 1414. It has three stories: the lower, now concealed by the altar, consists of four colossal statues of Virtues, which support the rest of the monument. In the centre of the second, in a round-headed niche, are the crowned figures of Ladislaus and Joanna seated on their thrones, with two Virtues sitting near them, in pointed niches on each side of the central one. The Sarcophagus containing the body is placed on the third story, over the central group; in front of it are 4 sitting crowned figures; lying upon it a figure of Ladislaus enclosed in a tent-like covering with curtains, which angels are drawing aside: the whole is surmounted by a pointed canopy, with the inscription *DIVUS LADISLAUS*. On the summit is the equestrian statue of the young king, sword in hand. On each side of the tomb

are frescoes of St. John the Baptist and St. Januarius by *Bisuccio*. Behind this monument, in the Gothic chapel of the Caracciolo del Sole family, is the tomb, also by *Ciccione*, of *SERGIANNI CARACCILO*, grand seneschal of the kingdom, the favourite of Joanna II., assassinated at the instigation of Covella Ruffo, Duchess of Sessa, in 1432. A statue of Sergianni, holding the dagger in his hand, in allusion to his murder, stands on the sarcophagus, which is supported in front by statues of saints chiefly military. The lines on the sarcophagus were written by *Lorenzo Valla*. The frescoes of this chapel, representing the life of the Madonna are by *Leonardo da Bisuccio* of Milan, one of the last pupils of Giotto. The principal subject, the Coronation of the Virgin, is remarkable. The chapel of the Caracciolo Rossi family, on the l. of the high altar, was designed by *Girolamo Santacroce*, in the form of a circular temple. The statues of four apostles, in the lateral niches, executed as a trial of skill, are S. Peter by *Merliano*, S. Paul by *Santacroce*, S. Andrew by *Caccavello*, and S. James by the Spaniard *Pedro della Piatta*. The mezzo-rilievo of the Epiphany and the bas-reliefs of the altar are also by *Della Piatta*. The two Evangelists and the small statues of S. John and S. Sebastian on the same altar are by *Santacroce*. The tombs of Galeazzo on l., and Colantonio Caracciolo opposite, are by *Scilla* and *Domenico d' Auria*. The two half busts, with their pedestals, are by *Finelli* and *Sanmartino*. In the sacristy formerly the Somma chapel, is a small picture by *Bassano*, a bas-relief on the altar attributed to *Caccavello*, and fifteen of the series of twenty-four frescoes which *Vasari* was commissioned to paint for this ch. in 1546. They represent subjects from the Old Testament and from the life of S. John the Baptist; the landscapes and most of the figures are by *Doceno*, whom *Vasari* induced to accompany him to Naples as his assistant, some remains of figures of the Virgin and angel of the 15th centy., &c. The presses of walnut-wood were executed from *Vasari's* designs. At the opposite extremity

of the ch. of S. Giovanni a Carbonara from the high altar is the handsome chapterhouse, covered with frescoes; and opening out of the court from which we entered the ch., the chapel of the Seripandis, over the altar of which is a large painting of the Crucifixion by *Vasari*. At the top of the stairs, before descending into the street, is another chapel, with a pointed decorated entrance, dedicated to Sta. Monica, which has been also barbarously modernized; it contains the fine sepulchral monument of Ferdinando di San Severino, Prince of Bisignano, with several small statues, and the name of the sculptor, *Andreas de Florentia*, for its only inscription. Beneath the stairs leading to the ch. is the chapel of the *Madonna Consolatrice*, erected to contain a miraculous image of the Virgin, discovered by the falling of the stucco of the wall in a joiner's house, which began by restoring sight to the tradesman's blind daughter, as we are told by a long inscription, as also of the numerous other miracles, such as releasing Naples from earthquakes, eruptions of Vesuvius, and civil commotions, which it produced—a singular memorial of ignorant credulity. The adjoining convent of S. G. C., founded by King Ladislaus, has been recently suppressed; it belonged to the Order of S. Augustin. Close to *S. Giov. a Carbonara* was the arena for gladiatorial games, which were kept up so late as the time of Petrarch, who describes the horror with which he witnessed one of these combats in the presence of Queen Joanna I. and King Andrew.

S. Giovanni Evangelista, in the Strada de' Tribunali, was built in 1492 from some old designs of *Ciccione*, by *Pontanus* the poet, who covered the interior with Greek inscriptions, and had two of the outer walls inscribed with moral maxims. His own monument and that which he erected to his friend Pietro Compadre bear inscriptions from his pen.

S. Giovanni Maggiore, in the Largo of that name, stands on the site of a temple erected by Hadrian to Antinous.

It was reduced to its present form in 1685 by *Lazzari*. The bas-relief of the Baptism of the Saviour, in the 3rd chapel on l., is one of the best works of *Merliano*.

S. Giovanni dei Pappacoda, adjoining the ch. of S. Giovanni Maggiore, in the centre of the old city, is remarkable for its Gothic portal by *Antonio Baboccio*. It has a square-headed doorway, with a pointed arch above it, containing statues of the Virgin and Child between St. John the Baptist and St. John the Evangelist, with an inscription commemorating the building of the ch. by Artusio Pappacoda, the grand seneschal of King Ladislaus, in 1415. Above is an elaborate niche containing a statue of S. John with three pinnacles; that in the centre is surmounted by St. Michael slaying the Dragon; the other two by statues of the Archangels Raphael and Gabriel. The bell-tower is of the same period, and has remains of handsome decorations: notwithstanding the rudeness of the figures as works of art, the effect of the whole is very good. The interior has been entirely modernized; it contains 2 good sepulchral monuments of the 16th centy. (1536) to a cardinal and a bishop of the family of Pappacoda, and 4 statues of the Evangelists, probably of the school of Merliano. This ch. is seldom open except early on Sundays. The outside has been barbarously painted of a bright yellow colour; taking away the old look of the building, detracting so much from its beautiful façade. The large palace in front was built by the Filomarinis, Dukes della Torre.

S. Giuseppe à Chiaja, a small ch. on the Riviera, nearly opposite the W. extremity of the Villa Reale, much frequented by the fishing population, who inhabit this quarter of Naples. It is chiefly remarkable for the chapel of Sta. Restituta, 1st on rt., built at the expense of our countrywoman, Lady Holland: in the recess of it is a monument that will interest the English traveller—the tomb of the late Lord Holland, who died at Naples in Dec. 1859: it consists of marble Sarcophagus, with the deceased peer's name

raised by his widow; seated upon it is a fine figure, by *Solari*, of the Angel of the Resurrection. The picture over the altar, by *Molinari*, represents the transport by angels of Sta. Restituta from Ischia to Naples, where her remains are deposited in the Cathedral. This saint, who had in her voyage from Egypt been shipwrecked on that island in the Bay of Lacco, is supposed to have introduced a peculiar species of lily which it is said will only grow about where she was cast ashore. The two marble figures of angels on each side of the altar are also by *Solari*.

S. Gregorio Armeno, in the Vico of the same name, between the Strada de Tribunali and the Strada di San Biagio di Librai, attached to a convent of Benedictine nuns (suppressed), stands on the site of a temple of Ceres. It is preceded by a deep portico, over which, in the interior of the ch., is the gallery for the nuns. The interior is overcharged with stuccoes and gilt ornaments, which give to it a heavy appearance: many of the frescoes, especially those on the cupola and pendentives, are much injured, the best being over the arch on rt. of high altar. The three paintings over the entrance and those of the cupola and the choir are by *L. Giordano*, who painted his own portrait, at the age of 50, on the l. over the door, as the man pointing out to the Greek nuns where to settle. The Ascension is by *Bernardo Lama*, the Annunciation is by *Pacecco de Rosa*, and the S. Benedict adoring the Virgin is attributed to *Spagnoletto*.

L'Incoronata, in the Strada Medina, retains its Gothic architecture in its groined roof, and some of its chapels: the present ch. consists of the nave and left aisle, the rt. one having been destroyed; it is considerably below the level of the adjoining street. It was built by Joanna I., to commemorate her coronation and marriage with her cousin Louis of Taranto, in 1347. She incorporated in the ch. the ancient *Capella Regis*, or chapel of the *Palazzo di Giustizia* of King Robert, in which her marble had taken place, and where he had painted his frescoes men-

tioned by Petrarch. The frescoes now here—which, from a misinterpreted reading of the poet, had been attributed to Giotto, and which are evidently by one of his school, as he died 11 years before the church was built—are over the gallery at the W., from which they only can be seen, where the four triangular compartments of the Gothic roof contain each two subjects, seven of which are illustrative of the Seven Sacraments. The eighth is an allegorical representation of the Triumph of Religion, in which are King Robert and his son Charles the Illustrious, dressed in purple robes, holding banners covered with the fleurs de lys. Baptism is represented by immersion. The two half figures of this fresco, one of which is crowned with laurel, have been supposed, without any authority, to be portraits of Laura and Petrarch. Holy orders are illustrated by the pope Boniface VIII. consecrating Bishop Louis d'Anjou. Penitence is represented by a woman confessing to a priest, while three penitents are leaving the church, clothed in black, and a monk scourging them with rods. Marriage by the nuptials of a prince, Louis of Taranto, and Princess Joanna I., surrounded with all the pomp and festivities of a court. The prince is putting the ring on the finger of his bride, while a priest is joining their hands. They are accompanied by a brilliant court: several knights and ladies are dancing, while priests, musicians, and attendants complete the different groups, amongst which the portrait of Dante has been recognised by some, but erroneously. It is impossible not to be struck with the extreme beauty of the female heads and the gracefulness of their attitudes. Indeed, the picture is a perfect study of the costume and manners of the early part of the 14th cent. In the 7th, a dying Prince, Louis of Taranto, receives the last consolations of religion. In the Chapel del Crocifisso, at the end of the l. aisle, there are other paintings in the style of Giotto, attributed to *Genaro di Cola*, a pupil of Maestro Simone. They represent, on the l. wall, the Carthusians doing homage to Queen Joanna

for her rich endowment of the hospital which she founded near this ch. and presented to their order, and in the spaces of the wall her marriage and other events of her life. The paintings on the opposite wall are relative to S. Martin, a battle, and two equestrian figures of SS. George and Martin: these frescoes have suffered greatly, but have been partially cleaned; those upon the wall behind the altar are entirely effaced. There is, under the gallery on l. of organ, a good Virgin and Child, perhaps the best of the series, and several good sepulchral slabs, and in chapel on rt. a Madonna, erroneously attributed to Giotto.

S. Lorenzo, in the small Largo of the same name, in the Strada dei Tribunali, was begun by Charles d'Anjou I., to commemorate his victory over Manfred near Benevento, and finished under Robert, in 1324. It stands on the site of the *Basilica Augustalis*, where the senate and people of Naples held their assemblies. It was built in the Gothic style from the designs of *Maglione*, a pupil of Nicola da Pisa, and completed by *Masuccio II.*, who raised the vast arch which separates the aisle from the crossing. *S. Lorenzo* retains little of its Gothic style, except the great marble doorway, and the ambulatory with chapels which surround the choir, and which, although neglected and untenanted, are fine specimens of the Pointed architecture of the period. A window in the chapter-house is also remarkable. The 3 statues and bas-reliefs with the arabesque ornaments of the high altar are by *Giov. da Nola*. The S. Anthony on a gold ground, in the chapel of the saint in the l. transept, and one of the Coronation of King Robert by his elder brother St. Louis, Bishop of Toulouse, the King kneeling before him, in the 7th chapel on rt., are by *Maestro Simone*. The St. Francis giving the Rules of his Order is attributed to *Antonio Solario* (lo Zingaro). The painting over the principal entrance is by *Vincenzo Corso*, and represents our Saviour and St. Francis above, and several cotemporary portraits below adoring the Sacrament. The choir contains the tombs of CATHERINE OF

AUSTRIA, first wife of Charles the "illustrious" Duke of Calabria by *Masuccio II.* It stands over a doorway leading into it from the rt. aisle, and is flanked by spiral columns resting on lions, supporting a Gothic canopy, on the front of which, turned towards the ambulatory, is a bas-relief of St. Francis receiving the Stigmata. Of JOANNA DURAZZO, Countess of Eu, and her husband ROBERT D'ARTOIS, both of whom died by poison on the same day in 1367. It is supported by three Virtues. Above two angels are drawing back a curtain to show their recumbent figures. On the opposite side of the choir are the tombs of the PRINCESS MARY, the infant daughter of King Charles Durazzo, and of Charles I., DUKE OF DURAZZO, who was killed at Aversa by Louis of Hungary, for the part he took in the murder of King Andrew. The two latter tombs are by *Masuccio II.* On the pavement near the entrance of the 1st ch., and on the rt., is the sepulchral slab memorial of *Giambattista Porta*, the celebrated natural philosopher of the 15th cent., who suggested the first plan of an Encyclopedia. *Giambattista Manso*, Marchese di Villa, the friend and biographer of Tasso, is buried in the chapel of his family. In the passage leading from the ambulatory into the sacristy is the tomb, in a good style of art, of Aniello Arcamone, and an ancient bas-relief of Pope Leo II.; and in the small chapel in the l. aisle, next to that of S. Anthony, the monument of Vito Pisanello, minister of Ferdinand the Catholic, ob. 1528. In the cloister is the tomb of Ludovico Aldemoresco, executed in 1414 by *Antonio Baboccio*, and remarkable for its elaborate bas-relief. In this ch. Boccaccio, whilst leaning against one of the columns in meditation, first beheld the fair damsel whom he celebrated under the name of Fiammetta, and who is supposed to have been Mary, the natural daughter of King Robert. In the chapter-house Alfonso I. held the Parliament in which his natural son Ferdinand was proclaimed heir to the throne, by the title of Duke of Calabria. Petrarch resided for some time in the adjoining mo-

nastery; and on the night of the 24th Nov. 1343, frightened by a hermit who predicted the awful storm of which he has left us so interesting a description in a letter to Giovanni Colonna, descended from his cell into the ch. to join in prayer with the friars. The square campanile of 4 stories, divided by as many cornices and surmounted by a bell-loft, is very handsome and entirely detached from the church. The handsome Gothic cloister has been barbarously modified by Spanish taste; on its E. side is a large Gothic chapel or hall, its Pointed roof supported by Italo-Gothic piers, the walls covered with paintings of celebrated members of the Franciscan order.

S. Maria degli Angeli, in the Largo di Pizzofalcone, built in 1600 from the designs of *Grimaldi*, is considered by *Milizia* the best proportioned ch. in Naples. It contains a fine Holy Family by *Andrea Vaccaro*, mentioned by *Lanzi* among his best works, a *S. Andrew* by *De Matteis*, a *S. Carlo Borromeo* by *Bernardino Siciliano*, and in the Gerace chapel a Holy Family by *Natale Carta*, and some bas-reliefs by *Tito Angelini*.

S. Maria dell' Annunziata, in the Strada dell' Annunziata, was founded by Queen Sancia, wife of King Robert, and, with the exception of the sacristy and treasury, entirely destroyed by fire in 1757. It was rebuilt in 1782 by *Vanvitelli*, and is now in point of classical architecture one of the finest churches in Naples. The grand cornice is supported by 44 Corinthian columns of Carrara marble, partly sunk into the walls. The paintings over the high altar and in the transepts are by *Francesco di Mura*. In the passage out of the rt. aisle are two bas-reliefs, of the Nativity and Deposition, and of the Descent from the Cross—the latter by *Merliano*. The Caraffa chapel on the l. is highly but heavily decorated. From this opens the treasury, a large hall, with an altar at one end, and the tomb of Alfonso Sancio at the other, which, as well as the bas-relief over it, is by *Domenico d' Auria*. The frescoes of the roof of the sacristy and treasury

are by *Corenzio*. The presses of the sacristy are covered with bas-reliefs, illustrating the life of the Saviour, by *Merliano*. In front of the high altar a slab of marble with an inscription records the SEPULCHRE of JOANNA II. This ch. is attached to the foundling hospital of the Annunziata, one of the most extensive charitable institutions of the kind in Naples.

S. Maria del Carmine, in the Piazza del Mercato was founded by Margaret of Austria, who arrived too late to save the life of her unfortunate son, and devoted the sum she had brought for his ransom to found a ch. and convent, in which his body and that of his cousin might repose. The GRAVE of CONRADIN is behind the high altar. It has no other inscription than the letters R. C. C. (*Regis Conradini Corpus*.)

Maximilian King of Bavaria, when Crown Prince, a descendant of the house of Hohenstauffen, erected, in 1847, in *S. M. del Carmine*, a statue to his memory. It was modelled by *Thorwaldsen* and executed by *Martin Schöpp* of Munich, by whom also are the bas-reliefs on its pedestal, representing Conradin taking leave of his mother Elizabeth; and the separation of Conradin and Frederick of Baden on the scaffold. The church is supposed to contain also the grave of Masaniello and of Aniello Falcone the painter. It has on the roodloft a large *Crucifix*, which the Neapolitans hold in great veneration, and which is exposed only on the first and last days of the year. It is said to have bowed its head at the siege of 1439, to avoid a cannon-ball which passed through the church. The interior of this church, originally of pointed architecture, has been altered, as many other edifices in Naples, during the Spanish rule; there still remain, however, some traces of the Gothic style in the groined roof of the choir and transept. The Campanile was designed by *Conforte*, and finished by *Nuvolo*.

A café not far from the ch. is said to stand on the place of his execution, and in the ch. of Santa Croce al Mercato, called also the *Purgatorio del Mercato*, on the N. side of the

same square—in the passage leading from the ch. to the Sacristy—is preserved the column in red porphyry, surmounted by a marble cross, which formerly marked the spot, and which had the following inscription in Lombard characters, commemorating the treachery of Giovanni Frangipani, Count of Astura, by whom Conradin was betrayed:

*Asturis ungue leo pullum rapiens aquilinum
Hic deplumavit, acephalumque dedit.*

At the foot of the column is the marble billet on which the head of the Swabian prince is said to have been struck off. On it is an inscription bearing the date of 1317.

S. Maria della Catena, in the Strada Sta. Lucia, erected in 1576 by the fishermen of the district, has a melancholy interest. It contains the grave of the unfortunate Admiral Caracciolo, whose body was buried here when it rose to the surface three days after his execution in 1796—one of the greatest blots on the fame of Nelson, who, if he did not directly contribute to it, did nothing, certainly, as he might easily have done, to prevent it.

S. Maria Donna Regina, in the Largo Donnaregina, behind the cathedral, is a handsome ch., consisting of a wide nave, out of which open 4 chapels on either side. It was attached to a large convent of Franciscan nuns, recently suppressed, and derives its name from Queen Mary of Hungary, wife of Charles II., who erected the convent and died within its walls in 1323. The present ch. was rebuilt in 1620, from the designs of *Guarini*. The painting of the high altar, in 9 compartments, is by *Crisuolo*. The two large ones, on the side walls of the choir, representing the Marriage of Cana, and Christ preaching, and the frescoes in the inner choir, are by *L. Giordano*. In the *Comunicchino*, on one side of the high altar, is the Tomb of QUEEN MARY, with her recumbent statue, the work of *Masuccio II*. There are some good paintings in the different chapels. The brass and iron railings which separate them from the nave are in very good taste. One

side of the square in which this ch. is situated is formed by the Archiepiscopal Palace.

S. Maria Donna Romita, in the Strada del Salvatore, rebuilt in 1535, by *Mormandi*. In the Duce chapel is a painting of the Virgin with St. Paul and St. John, by *Micco Spadaro*, and two Greek inscriptions referring to Theodore duke of Naples in 821.

S. Maria delle Grazie a capo Napoli, in the Largo of the same name, was built in 1500 from the designs of *Giacomo de Sanctis*. The oil paintings and frescoes over the door, the tribune, the roof of the nave and transept, and on the upper walls, are all by *Beinaschi*, who was buried in this ch. in 1688. The Giustiniani and Senescalli chapels contain the two rival bas-reliefs of *Merliano* and *Santacroce*. The work of the former is the Incredulity of St. Thomas; that of *Santacroce* is the Deposition from the Cross. The statue of the Madonna delle Grazie in the sacristy is also by *Merliano*. The fine bas-relief of the Conversion of St. Paul is by *Domenico d' Auria*. The painting of the Madonna, with S. Andrew and S. Matthew, on the l. altar of the transept, is one of the best works of *Andrea da Salerno*. On the rt. of the great door is the tomb of a member of the Brancaccio family by *Caccavello*: on the l. is another tomb of the same family by *Merliano*.

S. Maria la Nuova, in the Largo of the same name, out of the Strada di Montoliveto, erected in 1268, by *Giovanni da Pisa*, on the site of the ancient Torre Mastria: it was rebuilt in its present form in 1599 by *Franco*. Among the numerous paintings of the flat gilt ceiling is the Coronation of the Virgin by *Santafede*. Those on the pendentives of the cupola, with the four celebrated Franciscan writers, St. Bonaventura, Duns Scotus, Nicolaus de Lyra, and Alexander ab Alexandro, are by *Corenzio*. The frescoes of the roof of the choir are by *Simone Papa* the younger. The first chapel on the rt. hand contains a picture of the archangel Michael, once attributed to Michel Angelo, but now ascribed to Amato il vecchio. In the 3rd

chapel is the Crucifixion, with the Virgin, the Magdalen, and St. John, by *Marco da Siena*. The chapel of the Crucifix contains some frescoes by *Corenzio*. The monument of Galeazzo Sanseverino, rich in bas-reliefs, in the rt. hand transept, is a fine work of the 15th cent. A chapel near it contains a beautiful crucifix in wood by *Merliano*. Over the high altar is a Madonna by *Tommaso degli Stefani*, formerly in the ch. of the Castei Nuovo. At the extremity of the nave, on the l., and upon the wall, under the organ, are two graceful figures of children, painted by *Luca Giordano* in his youth. The chapel (2nd on l.) of S. Giacomo della Marca is more a ch. in itself than a chapel, having 7 altars. It was erected by Gonsalvo da Cordova, whose nephew, Ferdinand, Duke of Sueca, raised the two MONUMENTS on each side of its principal altar to the memory of his distinguished adversaries, PIETRO NAVARRO (who, falling into the hands of his enemies, strangled himself in the prison of the Castelnovo) and LAUTREC, who besieged Naples for Francis I. in 1528, and died there of the plague in the same year. These monuments are attributed to *Merliano*. They afford a fine example of the chivalry of the period, and the language of the inscriptions, written by Paolo Giovio, breathes the magnanimity of a generous conqueror. The chapel at the rt. of the high altar contains a picture attributed to *Spagnoletto*: the frescoes representing events of the life of the patron, on the vault, are by *Stanzioni*. On the l. of the high altar itself is a lofty monument to 3 members of the Afflitto family, Counts of Sangro. The refectory of the convent contains frescoes by *Pietro* and *Polito del Donzello*, representing the Annunciation, the Nativity and Adoration of the Magi, our Lord led to Mount Calvary, and the Coronation of the Virgin. The heads of St. John, and of one of the Magi, in the picture of the Calvary, are portraits of Ferdinand II. Duke of *Salabria*, and of his father Alfonso II. *Aragon*. The neighbouring large *anciscan* convent has been sup-

pressed; the two large cloisters offer nothing remarkable.

S. Maria del Parto, on the promontory at the W. extremity of the Mergellina, was founded by the Servite monks, on the site of a villa which Frederick of Aragon had given to Sannazzaro. The destruction of this villa by Philibert de Châlons, Prince of Orange, grieved Sannazzaro so much that he retired to Rome, and bequeathed its site to the monks. The ch. derives the name of *del Parto* from Sannazzaro's poem *De Partu Virginis*. It contains his Tomb in the small choir behind the high altar. The design and execution of this fine monument were confided by the executors of Sannazzaro to *Girolamo Santacroce*; but in consequence of a dispute which arose between them and the monks, who favoured the pretensions of their co-religionist *Fra Giovanni da Montorsoli*, whom they had brought to Naples for the purpose, it was agreed to employ both these artists and to divide the work between them. It is consequently supposed that the monument was designed by *Santacroce*, and, being left unfinished at his death, was completed by *Montorsoli*. On each side are the statues of Apollo and Minerva, to which a religious scruple on the part of the monks, or, as some assert, a desire to save the statues from the rapacity of a Spanish viceroy, induced them to give the names of David and Judith which we see engraved beneath. On a bas-relief in the centre of the monument, is a group of Neptune and Pan, with fauns, satyrs, nymphs, and shepherds singing and playing on various instruments, evidently inspired by Sannazzaro's 'Arcadia.' Above this bas-relief is a richly-sculptured sarcophagus containing the ashes of the poet, and surmounted by his bust, crowned with laurels, having on each side an angel, one holding a book and another a garland of cypresses. On the bust is the Arcadic name he had assumed—ACTIUS SYNCERUS. On the basis of the monument is the graceful inscription by Cardinal Bembo:—

DA SACRO CINCERI FLORES: HIC ILLE MARONI
SYNCERY8, MY8A PROXIMY8 VT TYMVLO.
VIX. AN: LXXII. OBIT MDXXX.

Before the 1st chapel on rt. is the sepulchral slab of *Diomede Carafa*, Bishop of Ariano, and over the altar a curious painting, by *Lionardo da Pistoja*, representing St. Michael conquering the Demon. The saint is said to be a likeness of the bishop; but the devil has the head of a pretty woman, who is reported to have tempted the prelate before he entered holy orders. It is known amongst the lower classes at Naples as *Il Diavolo di Mergellina* or *di Mercellino*.

S. Maria del Pianto, on the hill of Lautrec, was erected at the time of the plague of 1656, whose victims were buried in the vast cavern *degli Sportiglioni*, beneath. The ch. contains a picture by *Andrea Vaccaro*, representing the Virgin restraining the thunderbolts which the Saviour is about to hurl against the city; and two pictures by *Giordano*, relating also to the plague, and executed, it is said, in the brief space of two days. The view from the terrace before the ch. is one of the finest in Naples.

S. Maria di Piedigrotta, near the entrance to the Grotta di Posilipo, according to local tradition, was erected in 1353 on the site of a much older chapel, in consequence of a dream which led to the discovery of an old image of the Madonna, which is so great an object of devotion at the national festival to which it gives its name (p. 107). In the 1st chapel on the l., gaudily restored, may be seen hundreds of *ex-votos* in wax, of every shape and kind, in acknowledgment of cures supposed to have been operated by the intercession of the miraculous image of the Virgin. The bones of a pretended St. Theophilus, from the Catacombs at Rome, have been added to the relics in this chapel.

S. Maria della Pietà dei Sangri, in the Calata di S. Severo, near the ch. of San Domenico, is the family chapel of the dukes of Sangro, princes of San Severo. *Raimondo di Sangro* reduced it to its present form in 1766, and decorated

it with a profusion of marbles, rich cornices, and capitals from his own designs. Under each arch is a mausoleum of one of the San Severo princes, with his statue; and in the pilaster adjoining it is the tomb of his princess, with a female statue representing one of the virtues for which she was remarkable. The allegorical statues, beginning with the first pilaster on the rt. of what was originally the principal door, are,—Education, by the Genoese sculptor *Queiroli*; Self-Control, by *Celebrano*; Sincerity and Vice undeceived, by *Queiroli*. On the opposite side are, Modesty, by *Corradini*; Conjugal Affection, by *Persico*; Religious Zeal, by *Corradini*; Liberality, by *Queiroli*; and Decorum, by *Corradini*. The statue of Cecco di Sangro, coming out of an iron chest which represents his tomb, fully armed, over the door, is by *Celebrano*; the altars and statues of S. Oderisio and Santa Rosalia, who are claimed by the Sangro family as their kindred, are by *Queiroli*. These works, however they may excel in manual dexterity, are worthy only of the school of Bernini, and show how mechanical art becomes when it falls into a state of decline. The *Modesty*, a portrait of the mother of Raimondo, represents her covered with a long veil, through which the form and features are discernible. The *Vice undeceived* is a likeness of Raimondo's father, and represents him struggling to extricate himself from a net, an allusion to man's delivery from the snares of vice by the aid of his good genius. The *Dead Christ*, lying on a bed and covered with a sheet, which is represented as adhering to the skin by the sweat of death, is by *Giuseppe Sammartino*. For these three monuments the Government of the day is said to have offered the sum of 30,000 dollars. The large bas-relief over the high altar, representing the Passion, is by *Celebrano*. This chapel has suffered seriously from neglect and earthquakes, and is seldom open after an early hour. The custode, who keeps the keys, lives close by.

S. Maria della Pietà de' Turchini, in the Strada Medina, has a cupola painted by L. Giordano. On the ceiling

is a Nativity and the Assumption, by *Annella di Rosa*, who was murdered by her husband in a fit of jealousy. The Guardian Angel, in one of the side chapels, is by *Stanzioni*. In the *Confraternità*, the Finding of the Cross, and the Deposition, are by *Giordano*.

S. Maria Regina Celi, in the Largo Reginaceli, was rebuilt in 1590 by *Mormandi*. The paintings on the roof are by *Stanzioni*; and a S. Augustin in the 2nd chapel on the l. by *L. Giordano*.

S. Maria della Sanità, in the Strada Sanità, built on the designs of *Nuvolo*, has a subterranean ch. beneath the high altar, and contains some good pictures by *Giordano*, *Bernardino Siciliano*, *Vacaro*, &c.

S. Martino.—The *Certosa* or Carthusian convent and ch. of *S. Martino*, situated near the Castle of St. Elmo, is celebrated for the magnificence of its works of art, and for the fine views over Naples from it. The extensive monastic buildings were, under the French government, converted into a military hospital; but the monks were restored in 1831, although much diminished in numbers: the ch. and cloisters form one of the very interesting objects to be seen by the foreign visitor at Naples: since the suppression of the monks in 1867 they are now open to the public from 10 A.M. till 4 P.M. daily. Three roads lead to it, one for pedestrians from the Ponte di Chiaia, passing behind the castle of St. Elmo, the other from the Largo della Carita in the Toledo; or still better, from the Strada delle Sette Dolori, which opens into the Toledo, opposite to that leading to the SS. *Biagio dei Libraj*. A third and easier ascent is from where the Strada delle Sette Dolori debouches in the new Strada or Corso di Vittorio Emanuele, as far as which it can be reached in a carriage. By the two first roads the ascent is rapid, and by means of stairs for a good part of the distance, and will require half an hour for the *Italian*. At the bottom of each of the *descent* donkeys will be found *for hire*; or by carriage, although *able* *détour*, by the new

Strada Vittorio Emanuele, opening near the Madonna di Piedigrotta. The building was begun in 1325 by order of Charles Duke of Calabria; but it was entirely rebuilt and reduced to its present form towards the middle of the 17th centy. The first artists of the time were employed to decorate it. In the vestibule are some rude frescoes, two of which represent the pretended massacres of the Carthusian brethren in England, in the reign of Henry VIII. The interior of the ch. is perhaps one of the most splendidly decorated in Europe. The floor, piers, walls of the chapel, &c., are all encased in coloured marbles, forming a real Florentine Mosaic on a large scale. Out of each side of the nave open 4 chapels; and behind the high altar, separated from the nave by a beautiful open-work screen of marble, the large choir. The frescoes of the Ascension on the roof of the nave, and the twelve Apostles between the windows, are by *Lanfranco*. Over the principal entrance is a Deposition in oils by *Stanzioni*, which, it is said, had become rather dark, and Spagnoletto persuaded the monks to allow him to wash it. Instead of cleaning it, he injured its effect by using some corrosive liquid. The result is still apparent, for *Stanzioni*, on being informed of this treachery, refused to retouch the painting, declaring that it should remain a monument of Spagnoletto's enmity. The two paintings by the side of this work, representing Moses and Elias, are by *Spagnoletto*, who also painted the twelve figures of Prophets in the angles over the arches of the chapels on each side of the nave, which excel in force of expression and variety of character. The Choir is rich in works of art. The frescoes of the vault are by *Can. d'Arpino*, who left one of them unfinished, the Supper at Emmaus, when he fled from Naples to escape the persecution of Corenzio. It was completed by *Bernardino*. The Nativity at the end is one of *Guido's* most beautiful works, but he was cut off by death before it was completed. Such was the value set upon this

work by the monks, that, although they had paid Guido 2000 crowns, they refused to allow his heirs to refund any portion of the money. The fresco over the Nativity is by Lanfranco. On the side walls of the choir are, on the l., the Last Supper, by *Spagnoletto*, in which he has successfully imitated the style of Paolo Veronese; and the Washing of the Feet, by *Caracciolo*: on the rt. is the Last Supper, by *Stanzioni*; and the Institution of the Eucharist, by *Carlo Culiari*. The two statues in the niches of the choir are by *Finelli* and *Domenico Bernini*. The marble ornaments of the ch. were designed by *Fansaga*, who sculptured the *rosoni* or colossal rosettes on the pilasters at the entrance to the chapels, in grey marble; the beautiful pavement in marble mosaic is by the Carthusian *Presti*. The high altar was designed by *Solimena*. The CHAPELS, five in number on each side, of which only 3 open into the nave, contain—The 1st on the rt. of the door, dedicated to the Madonna del Rosario, a painting by *Domenico Vaccaro*.—The 2nd, a Madonna by *Stanzioni*, two pictures by *Andrea Vaccaro*; the frescoes on the roof are by *Corenzio*.—The 3rd, the S. John baptizing our Saviour, by *Carlo Maratta*, painted, as the inscription tells us, in his 85th year; the lateral paintings by *De Matteis*; the frescoes of the ceiling, representing the Saviour amongst the Blessed, by *Stanzioni*; and the two marble statues of Grace and Providence by *Vaccaro*.—The 4th, S. Martin, attributed to *Annibale Caracci*, two lateral paintings by *Solimena*, and the ceiling painted by *Finoglia*.—The 5th, which forms the choir of the lay brethren, a painting on the altar by *Vaccaro*, and the landscapes in fresco on the walls by *Mico Spadaro*. On the opposite side—The 1st from the high altar has a S. Nicholas by *Pachecco di Rosa*.—The 2nd, indifferent paintings by *La Mura*.—The 3rd, dedicated to St. Bruno, is entirely painted by *Stanzioni*.—The 4th has a bas-relief of S. Gennaro and the Virgin by *Vaccaro*, two lateral paintings by *Caracciolo*, and the frescoes on the ceiling by *Corenzio*. The last chapel was painted by *De Matteis*. A door from the choir

leads on the l. to the beautiful SACRISTY, which is fully equal to the rest of the ch. The roof, divided into several compartments, is painted by *Car. d'Arpino*; the Ecce Homo is by *Stanzioni*; Peter's Denial by *Michelangelo da Caravaggio*; and the Crucifixion by *Car. d'Arpino*, considered by many as his finest work. The presses which surround it are in fine tarsia-work, with carved reliefs. The TESORO adjoining contains the DEPOSITION FROM THE CROSS, the masterpiece of *Spagnoletto*, over the altar; and on the vault the Triumph of Judith by *L. Giordano*, said to have been painted in 48 hours, when he was 72 years old. The history of the Brazen Serpent on the vault over the altar is also by the same artist. In the presses around are numerous relics, tastefully arranged. On the opposite side of the choir is the Sala del Capitolo, or the Chapter-house, the frescoes on the roof of which are by *Corenzio*, 10 paintings on the walls by *Finoglia*, at one end St. John preaching in the Desert by *Stanzioni*, and above it a fine Flagellation by *Luca Cambiaso*. The small hall *del Colloquio*, beyond this, has several subjects from the life of San Bruno by *Avanzino*.

The cloister of the convent forms a grand quadrangle, which has 15 Doric columns of white marble on each of its sides, and is adorned with statues of saints by *Fansaga* and *Vaccaro*. The view from the conventual building is of surpassing beauty. From the Belvedere, at the extremity of the convent garden, the eye embraces the whole city of Naples, its Bay, and the rich plains stretching towards Nola, backed by the distant Apennines.

The Monte della Misericordia, in the Strada dei Tribunali, erected in 1601, from the designs of *Picchiatti*, is an octagonal ch. with 7 altars, each devoted to a work of charity. The altarpiece is by *Caravaggio*, the Samaritan and the S. Peter by *Santafede*, the S. Paolino by *Corenzio*, and the Redeemer by *Giordano*. The building adjoining this ch. has large revenues, which are dispensed to the deserving poor; several beds are maintained in the hospitals; debts of persons suddenly reduced

poverty are liquidated; the indigent sick are maintained at the Baths of Ischia; and small dowries are given to poor girls.

Minte Oliveto, or more properly of *Hunt' Anna*, and its once splendid Benedictine monastery, in the Largo of the same name, were founded in 1411 by *Guerrello Origlia*, a favourite of King *Ladislaus*, from the designs of *Ciccione*. The monastery is now occupied by the offices of the municipality, and the convent garden has been converted into a market. It was in this convent that *Tasso* found an asylum in his sickness and misfortunes in 1588, and repaid the kindness of the monks by writing a poem on the origin of their order, and by addressing to them one of his finest sonnets. The ch. is a perfect museum of sculpture, but its architectural beauty has been completely ruined by restoration during the Spanish rule. In the porch, on rt. of the door, is the tomb of the celebrated architect *Domenico Fontana*, who died at Naples in 1627. In the interior of the ch., in the 2nd chapel on l., belonging to the Piccolomini, and over the altar, is a fine bas-relief of the Nativity by *Antonio Rossellino*. Above the Nativity is Christ with a choir of angels; "the angels singing," says *Vasari*, "with parted lips, and so exquisitely finished that they seem to breathe, and displaying in all their movements and expression so much grace and refinement, that genius and the chisel could produce nothing in marble to surpass this work." The bas-relief of the Crucifixion, in the outer chapel, and the beautiful Tomb of *MARY OF ARAGON*, the natural daughter of *Ferdinand I.*, and wife of *Antonio Piccolomini*, Duke of *Amalfi*, are also by *Rossellino*. The tomb is nearly similar to that erected in the ch. of *San Miniato* at Florence, by the same artist, to the Cardinal of Portugal, and which was so much admired by the Duke of *Amalfi*, that he commissioned *Rossellino* to execute such another for his deceased duchess. Another work of considerable interest in this chapel is the picture of the Ascension by *Silvestro dei Buoni*. In the *Marini Chapel*, the 2nd on rt., is an

altarpiece of the Annunciation, by *Benedetto da Maiano*. It represents the Virgin and Angel, God the Father, in the centre, with statues of *St. John the Baptist* and the Evangelists on the sides, and below, forming a kind of predella, seven small low reliefs, relative to events in the life of our Saviour, and the Death of the Virgin. In the same chapel are several tombs of the *Marini* family. The *Pezzo Chapel*, the first on l. of the entrance to the ch., has a statue of the Madonna between *St. Peter* and *St. John* in high relief, and on the front of the altar the bas-relief of the Saviour calling *St. Peter* in the ship, by *Santacroce*. In the *Liguori Chapel*, in a corresponding place on the rt. of the entrance, are statues of the Virgin and Child with *St. John* and *St. Jerome*, and the bas-relief upon the face of the altar-table below, relative to a miracle by *S. Francesco da Paola*. By these works *Merlino* achieved for himself a high rank among the sculptors of the 16th cent. The same artists have left other works in this ch. The chapel, 6th on l., contains a *St. John Baptist* by *Merlino*. The Chapel of the Holy Sepulchre, reached by a passage out of the rt. transept, contains a singular group of life-sized figures kneeling before a statue of our Saviour coloured to life, by *Modanino*, in which the principal figures are likenesses of celebrated contemporary characters. *Sannazzaro* is as *Joseph of Arimathea*; *Pontanus* as *Nicodemus*; *Alfonso II.* as *St. John*; In the d'Avalos chapel is the Madonna surrounded by angels and worshipped by *S. Benedict* and *S. Thomas Aquinas*, one of the best paintings of *Santafede*. The choir contains frescoes of *Simone Papa the younger*, representing different histories of the monks of the Olivetan order; and several sepulchral monuments, amongst others two similar of *ALFONSO II.* and of *Guerrello Origlia*, by *Giovanni da Nola*; that of an Archbishop *Ranaldi*, ob. 1500, &c. &c. Over the principal entrance to the ch. is the organ, by *Catarinozzi* of *Subiaco* (1497), considered one of the finest toned in Italy.

S. Paolo, Maggiore, also called *S. Gaetano*, opposite to the ch. of *San Lorenzo*, in the *Strada dei Tribunali*, stands on the site of a temple of *Castor* and *Pollux*, erected by *Julius Tarsus*, a freedman of *Augustus*, and prefect of *Naples* during the reign of that emperor, and of which two fine *Corinthian* columns, with a portion of the architraves, still erect, stand out from the modern façade: it was ruined by the earthquake of 1688, and rebuilt three years later after the designs of *Grimaldi*, one of the brothers of the *Theatine* order, to whose convent it is attached. Besides the two erect columns, there are the bases of others, and two mutilated torsos supposed to belong to the divinities to whom *Tarsus* dedicated his temple. The interior is highly decorated with inlaid marble-work and paintings; none, however, of the latter of any great merit. The ceiling of the choir and transept was painted by *Corenzio*. The frescoes on the vaults of the nave are by *Stanzioni*. In the passage leading out of the rt. transept to the Sacristy is a Deposition, by *Marco da Siena*; and in the 2nd chapel on the rt. a large picture of the *Nativity*, attributed to the same master. The Sacristy, a splendid hall, contains numerous frescoes; those of the *Conversion* of *St. Paul*, and of the *Fall* of *Simon Magus*, are considered the chefs-d'œuvres of *Solimena*. The Cloister, which is said to stand on the site of the ancient theatre in which *Nero* appeared as an histrion, has 24 *Doric* columns of granite, which probably belonged to it. At the foot of the stairs leading to the ch. is a pedestal, surmounted by a bronze statue to *S. Gaetanino*, of the *Theatine* Order. The part of *Naples* where this ch. stands was the centre of *Roman* *Naples*; the neighbouring ch. of *St. Lorenzo* being on the site of the *Forum* of *Augustus*; *S. Gregorio Armeno*, also close by, on that of a temple of *Ceres*.

S. Pietro ad Aram, in the *Strada* of the same name, near the *Porta Nolana*, derives its designation from an altar at which *S. Peter* is said to have officiated and to have baptized *St. Asprenus*, the first bishop of *Naples*, and *Santa Can-*

dida. It contains an alto-relievo representing the *Descent* from the *Cross* by *Santacroce* in 2nd chapel on l.; a statue of *S. Michael*, with a cinque-cento altarpiece in marble, 1st chapel on l.; and an alto-relievo of the *Madonna delle Grazie*, beneath which is a *Descent* from the *Cross*, both probably by *Merlano*, in 1st chapel on rt.; and in the sacristy a curious painting of the *Virgin* and *Saints* by *Protasio Crivello*, signed and dated 1480. In the subterranean ch. is the tomb of *Sta. Campeda*, and a well, the waters of which are considered to possess miraculous effects on women in child-birth. This ch. is attached to a large *Franciscan* convent suppressed.

S. Pietro a Maiella, in the *Strada* of that name, near the *Largo del Mercatello* and the *Toledo*, was built by *Giovanni Pipino* of *Barletta*, a favourite of *Charles II.*, whose tomb in the l. transept has a long inscription in *Gothic* characters and in *leonine* verses, recording his death in 1316. The ch. consists of a high *Gothic* nave and aisles, and two fine arches at the intersection of the transepts, which are short, but the pointed architecture has been greatly spoiled by subsequent restoration, and the profusion of reliefs introduced on the arches and chapels. It was formerly annexed to a monastery of the *Celestins*, but converted of late years into the *Conservatorio* or *Collegio di Musica*. The 2 paintings on the vault of the nave, representing *Pietro Morone* in his hermitage on *Monte Maiella*, and the 3 larger ones on his elevation to the Papal throne as *Celestin V.*, and those of the transepts, relative to the life of *St. Catherine of Alexandria*, are considered amongst the best works of *Cav. Calabrese*. The altarpiece in the chapel of *S. Pietro Celestino* is by *Stanzioni*, the frescoes by *De Matteis*. The statue of *St. Sebastian* and the bas-relief in a chapel in the rt. transept, are by *Merlano*.

S. Pietro Martire, in the small *Piazzetta* of the same name, at the E. extremity of the *Strada del Porto*, founded by *Charles II.* of *Anjou*, was entirely remodelled in the last centy. The interior contains the *Assumption* of the

Virgin, and a Madonna in glory, by *Silvestro de' Buoni*, and an interesting bas-relief of the Madonna crowned, which appears from the shape to have formed the ornament of a Gothic doorway; and in the Chapel of S. Vincenzo Ferrerio a good painting of the saint, probably of the Dutch or German school of the 16th centy. The pictures of the imprisonment and martyrdom, in the transepts, of St. Peter Martyr are by *Francesco Imperato*. In the choir are the tombs of BEATRIX OF ARAGON, daughter of Ferdinand I., and widow of Matthias Corvinus, King of Hungary; of ISABELLA DI CHIARAMONTE, first wife of Ferdinand I.; of DON PEDRO OF ARAGON, brother of Alfonso I., who was killed during the siege of Naples in 1439; and of CRISTOFORO DI COSTANZO, Grand Seneschal of Joanna I. There are some other tombs of the 15th and 16th cents. The large Dominican convent, to which this ch. was once attached, has been converted into a government tobacco manufactory. It stands in one of the most crowded and dirtiest quarters of the old city.

SS. Pietro e Paolo, in the Vico de' Greci, founded in 1518 by Thomas Palæologus, is the ch. of the Greeks, the Greek liturgy being in use here. The frescoes are by *Corenzio*.

SS. Severino e Sosio, in the Largo S. Marcellino, attached to an extensive monastery of Benedictins of Monte Casino, was enlarged and modernized in 1490 from the designs of Francesco Mormando. The Cupola, painted by the Flemish artist *Scheffer*, was one of the first erected in Naples. The frescoes of the vaults of the choir and transept are by *Corenzio*, who lost his life by falling from the platform while retouching one of them, and is buried in the ch. The interior consists of a wide nave lined on each side by 7 chapels. The 1st on the rt. has a Nativity of the Virgin, much injured, and the 3rd her Assumption, by *Marco da Siena*, both much injured; in the 2nd, a sculptured altarpiece by *Nuccarini*, of the Madonna *telle Grazie* between St. John the Baptist and St. Mark; the Annunciation in the 5th chapel is by *Criscuolo*, and the

frescoes on the side walls by *Corenzio*. The 6th chapel, belonging to the Cimitile family, has been recently restored. The painting over its altar is an Adoration of the Magi, by *Marco da Siena*. Beyond this is the passage leading into the sacristy, in which is the Tomb of Andrea Bonifacio, who died in childhood. The dead child is represented lying in the funeral urn surrounded by weeping children, two of whom support the cover of the urn. In front is a statue of St. Andrew. This very graceful composition is attributed by De Dominici to *Merliano*, while others ascribe it to *Pedro della Piatta*. Opposite to it is the Tomb of *Giambattista Cicara*, by *Merliano*, with handsome statues and arabesques. Both tombs have inscriptions by *Sannazzaro*. On the l. of the entrance to the sacristy is a small chapel, over the principal altar of which is a picture of the Virgin with the Saviour and Saints, by *lo Zingaro*; and on the altar of the 4th chapel the Madonna and Child with Saints, by *Andrea da Salerno*. Entering the rt.-hand transept, the large painting of the nailing of Christ to the Cross is by *Andrea da Salerno*; the several sepulchral monuments under the cupola belong to personages of the Mormile family, Dukes of Campochiaro, who contributed largely to the construction of the ch. Opening out of the transept is the San Severino chapel on rt. of choir, in which are the Tombs of the three brothers of that name, who were poisoned in 1516 by their uncle Ascanio, that he might succeed to their property. These monuments, which are by *Merliano*, are nearly alike; upon each sits a figure in armour, resting on his helmet. Out of the l. transept is the Gesualdo chapel, over the altar of which is a group of a Pietà, by *Domenico d'Auria*. The statue over the tomb of Vincenzo Carafa in the transept itself is by *Nuccarini*, and the picture of the Crucifixion on the side wall by *Marco da Siena*. In the recess of the l. aisle, out of which opens the side door of the ch., are three pictures of some importance; that of the Baptism of Christ, over the door, is on very doubtful grounds indeed attributed to Peru-

gino; the Adoration of the Madonna by S. Catherine and S. Scholastica in the clouds, with purgatory below, is one of *G. Imperato's* finest works; and the St. Michael and other Archangels considered as *G. d'Amato's* chef-d'œuvre. The high altar is a rich example of Florentine mosaic, and the stalls of the choir magnificent specimens of wood-carving, by far the finest in Naples, in the style of those in the choir of San Pietro dei Casimesi at Perugia. The smaller Cloister of the adjoining monastery, a fine specimen of Ionic architecture, from the designs of *Ciccione*, contains the masterpieces of *lo Zingaro*. These celebrated works represent in fresco, arranged in 17 large compartments, the principal events in the life of St. Benedict. Although, executed in the early part of the 15th cent. and injured by retouching, these are still remarkable for what *Lanzi* calls the "incredible variety of figures and subjects," for their picturesque backgrounds, and for the beautiful expression of the countenances, which, as *Marco da Siena* said, seem living. The extensive conventual buildings adjoining this ch. have been converted into the *General Archives* of the kingdom. (See p. 177).

S. Severo. See *S. Maria della Pietà de' Sangri*, p. 133.

S. Teresa, in the Strada di Capodimonte, was built about 1600 by Conforti. It contains several pictures, among which are the Visitation by *Santafede*, Sta. Teresa by *De Matteis* (in the choir), the Flight out of Egypt, *S. Giovanni della Croce*, and the frescoes of the transept by *Giacomo del Po*; two pictures by *L. Giordano*, painted in the manner of Guido; and some pictures by *Stanzioni*, in the chapel on the rt. of the high altar. In the garden of the monastery was discovered a few years ago an ancient burial-place, adjoining the Museum, and described by *Giustiniani* as Græco-Roman.

S. Teresa, in the Largo S. Teresella a Chiaia, was built in 1650 by *Fansaga*, who executed the statue of the saint on the altar. It contains—The *Repose in Egypt*; the *Presentation*; *S. Pietro d'Alcantara*; and the Apparition of Santa Teresa to her Confessor,

by *Luca Giordano*.

Trinità Maggiore. See *Gesù Nuovo*.

§ 16. CEMETERIES.

There are two general cemeteries for Roman Catholics, under the name of *Camposanti*, one for Protestants, and one for the victims of the cholera during its several invasions.

The *Camposanto Vecchio*, between the Strada di Poggio Reale and the Strada del Campo, is the old cemetery of Naples. It is used only for those who die in the hospitals, and for the poorer classes. It is approached by an avenue of cypresses. The ground forms a parallelogram of upwards of 300 feet, surrounded on three sides by a lofty wall, and bounded on the fourth side by an arcade. It contains 366 deep pits, some of which are arranged under the arcade, but the greater part are in the area. These pits are covered with large stones; one of them is opened every evening, and cleared out to make room for the dead of the day. A priest resides upon the spot, and towards evening the miscellaneous funeral takes place. The bodies are brought by their relatives or by the hospital servants, and left to be disposed of at the appointed time, unattended, in most instances, by any relations.

The *Camposanto Nuovo*, on the S. declivity of the Poggio Reale, and about 2 m. from the Porta Capuana, was begun during the French occupation, and remodelled on an improved plan in 1837. It is handsomely laid out, more like a flower-garden than a cemetery, the monuments being scattered through the plantations and groves in a very tasteful manner. Notwithstanding that intramural interment was until lately permitted at Naples to the nobility possessing family chapels in the churches, there are already several good monuments in the Campo Santo. At the upper part is the ch., a handsome Doric edifice, with a good *Pietà*, by *Genaro Call*, in its tribune; and behind

large oblong square, surrounded by a portico of fluted Doric columns, out of which open 102 proprietary chapels, beneath each of which are the family vaults of the owners. The colossal figure of Religion in the centre of the quadrangle is by *Angelini*, a modern artist. What distinguishes this burying-ground however from all others in Italy, is the number of what may be called subscription vaults belonging to confraternities, or burial clubs, the members of which pay a small annual sum, are attended during illness, and buried after death free of expense: to such bodies belong the numerous sepulchral chapels or houses studded over the declivity of the hill of Poggio Reale. In another part of the ground those who cannot afford to pay for separate graves are interred *pêle-mêle* and without coffins, nearly as in the Camposanto Vecchio; but as the fee is small, not more than half a dozen bodies are deposited during the three days each pit remains open. At the S.W. extremity is a space set aside for Neapolitan great men, its present occupants being two or three physicians, the eminent jurist Nicolini, and the celebrated O. Poerio. From this spot the view over the plain and the declivity of Vesuvius is magnificent. From nowhere can the Somma, with the Fosso Grande and the Pedamentina, be better seen. The visitor will not fail to remark the lava-currents of 1850 and 1855, which, flowing like a cascade down the Fosso Grande, extended so far into the plain as to threaten the villages of S. Jorio and Somma. The whole course of this current can be clearly distinguished, its dark colour contrasting with the luxuriant vegetation by which it is surrounded. Attached to the Campo Santo is a Capuchin convent, in the private oratory of which the bas-reliefs on the altar are by *Giovanni da Nola*, and were formerly in the ch. of Montoliveto.

The *Campo Santo dei Protestanti*, the Protestant burying-ground, opens out of the small Largo di Santa Maria della Fede, a short distance beyond Porta Capuana, on the l.; it is

neatly kept, but far behind those of Rome and Florence for the elegance and taste of its monuments; it is entirely supported by the burial fees received. The great proportion of the persons interred here are English, Germans, and Swiss, some Russians, and a few citizens of the United States. Amongst our countrymen, the Margravine of Anspach, called on her monument Princess Berkeley, with her son, Keppel Craven, and their friend Sir William Gell, lie in the same tomb. Nearly opposite is that to the late Countess of Coventry. The last resting-place of Matthias, the author of some elegant Italian poetry, is marked by a marble slab near the entrance gate.

§ 17. COLLEGES AND SCIENTIFIC INSTITUTIONS.

The UNIVERSITY (*Regia Università degli Studi*) occupies the Convent of Il Gesu Vecchio, the college of the Jesuits, a fine building, considered the best work of Marco di Pino, in the Strada del Salvatore, where it has been lodged since 1780. It is under the direction of a president, assisted by a rector and a general secretary. The president superintends all the affairs of the University, administers its laws, and directs the system of education. He is, by virtue of his office, the head of a committee of six professors who form the board of public instruction. The University has 46 different chairs, or professorships, some held by men most eminent for their literary and scientific knowledge. The University is now extremely flourishing, several thousand students frequenting its different schools. The library is described under LIBRARIES. The collections of Mineralogy and other branches of Natural History have been so increased of late years that new halls have been constructed to receive them. The series of minerals from Vesuvius is by far the finest ever formed of the varied products of that celebrated volcano, and of the environs of Naples. In a series

of rooms on one of the lower storeys are the Hall of Assembly, Library, Collections, and offices of the *Accademia delle Scienze and Belle Arti*; and in the Great Court statues of eminent Neapolitans—Giordano Bruno, S. Thomas Aquinas, Pietro delle Vigne, and Vico, have been erected. In the upper corridor busts of Neapolitan celebrities, many of whose names are little known, having been selected more for their political than intellectual reputation, whilst several great names in literature and science have been omitted entirely, such as Poli, Filangieri, Piazzi, &c.

The CHINESE COLLEGE (*Collegio de' Cinesi*), situated on one of the upper slopes of the Capodimonte, near the Ponte della Sanità, the only establishment of the kind in Europe. It was founded in 1732 by the celebrated Father Ripa, who visited China as a missionary from the Propaganda, resided at Peking for 13 years in the service of the emperor as a portrait-painter, and who has left so interesting a narrative of his residence in the Celestial Empire. The institution is intended for the education of young Chinese, who are brought to Europe, and who, when sufficiently educated, are sent back to China as missionaries. It is under the management of a congregation, consisting of a rector and tutor, assisted by other ecclesiastics. The students are required to make five vows: 1. To live in poverty; 2. To obey their superiors; 3. To enter holy orders; 4. To become missionaries in the East under the control and direction of the Propaganda; 5. To devote their lives to the Roman Catholic church and to enter no other community. As the instruction is given in Latin, the new pupils, on their arrival, are unable to avail themselves of the rector's aid until they have acquired some knowledge of that language from their countrymen. Nearly 80 have been educated here since its foundation, and two of that number accompanied Lord Macartney's embassy to China as interpreters. The Refectory contains the portraits of Father Ripa, of the different rectors, and of the Chinese who

have been members of the college. The portraits of the latter are usually taken on their departure for China. The revenues of the institution amount to about 20,000 francs, but, as this sum is insufficient to defray the expenses, the deficiency is made up by the College of the Propaganda at Rome. Attached to the college is a small museum of Chinese curiosities.

The COLLEGE OF MUSIC (*Conservatorio di Musica*) occupies the monastery of S. Pietro a Maiella. It supplies 100 pupils with gratuitous instruction in music and singing, and also admits other pupils on payment of 9 ducats a month. It is under the direction of three royal commissioners and a director. It has great reputation as a school of music. Bellini was brought up in it, and Zingarelli and Mercadante have been directors of it. The Library contains a very valuable collection of musical works; among which are the autograph compositions of Paesiello, Jomelli, and other masters of the Neapolitan school. Within the college is a small theatre in which the pupils rehearse their compositions.

The MEDICO-CHIRURGICAL COLLEGE (*Collegio Medico Chirurgico*), in the suppressed monastery of S. Gaudioso, is the national school of medicine and surgery. There are nearly 120 pupils. Lectures are delivered here on the different branches of professional science, and the students have the use of a pathological museum, &c. Anatomy, surgery, and the practice of medicine are taught at the Hospital *Degl' Incurabili*, which, by a subterranean passage, communicates with the college.

The ROYAL SOCIETY (*Società Reale*). It is divided into 3 branches: 1st. *Accademia delle Scienze*, of 30 members.—2nd. *Accademia Ercolanese di Archeologia*, of 20.—3rd. *Accademia di Belle Arti*, 10. Each of these academies has a president appointed triennially, and a secretary, besides a number of corresponding members. They meet twice a month, except in May and October, in one of the halls of the Uni-

versity. The *Accademia delle Scienze* and the *Ercolanese* publish their Transactions (*Atti*) under the direction of their respective secretaries.

The ACCADEMIA PONTANIANA, which derives its name from the celebrated writer Pontanus, holds its sittings in the convent of S. Domenico Maggiore, is a literary as well as a scientific institution, consisting of an honorary president for life, a president elected annually, a perpetual secretary, and an unlimited number of members, resident, honorary, and corresponding.

The ACCADEMIA MEDICO-CHIRURGICA holds its sittings in the Hospital of the *Incurabili*. It has a president, a secretary, and an unlimited number of members.

The BOTANIC GARDEN (*Orto Botanico*), near the Albergo de' Poveri, was founded in 1809, and completed in 1818. This garden was laid out under the direction of the late Professor Tenore. Though deficient in well-constructed stove and greenhouses, and badly supplied with water, it is remarkable for its out-door collection of trees, which will not fail to interest the botanical traveller. Attached to the garden is the lecture-room, a botanical library, and an extensive herbarium formed by Professors Gussoni and Tenore.

The OBSERVATORY (*Reale Osservatorio di Capodimonte*) is situated on that part of the Capodimonte which was called by the Spaniards *Miradois* from the beauty of its view. It was begun in 1812, from the designs of Gasse, and completed in 1820, on the plans of the celebrated astronomer Piazzi. It is about 500 ft. above the level of the sea. It commands an horizon unbroken in every direction, except towards the Castle of St. Elmo. The observatory, entered by a vestibule of six Doric columns of marble, is an elegant building. The Director is aided in the management of the observatory by a second astronomer and an assistant. The second astronomer is bound to

give gratuitous lectures to any students who wish to form an astronomical class. Under the direction of Piazzi, this observatory obtained an European celebrity. The present Director is Signor de Gasparis, who has proved himself a worthy successor of Piazzi, having discovered several of the numerous small planets observed since 1801, in which year Ceres was discovered by Piazzi, at this observatory.

§ 18. HOSPITALS.

There are no less than 60 charitable foundations in Naples, richly endowed, including the following Hospitals:—The *Santa Casa degl' Incurabili*, founded by Francesca Maria Longo, in 1521, and enriched in later times by numerous benefactors. Its ample revenues are administered by a president, and three governors appointed by the government. It is a vast establishment, open to persons of both sexes, and of every rank and condition. It has separate wards for particular diseases, such as pulmonary consumption, which is considered contagious at Naples. Sometimes there are not less than 2000 patients, besides large numbers who are sent to various convalescent establishments belonging to the hospital in the suburbs. This establishment is said to have been hitherto very badly managed, and its revenues, larger than those of most hospitals in Europe, applied to other purposes than the relief of the poor and helpless. *Ospedale di Gesù Maria*, near the museum, a new hospital, and it is said admirably managed. It is now the great Clinical School of Naples, attached to the university, under the direction of the Professors of Clinical Medicine (Dr. Tomassi) and of Surgery. It has been but recently opened, and will be well worth visiting by our professional countrymen. *Ospedale dei Pellegrini*, in the Strada Porta Medina, attached to the ch. of Trinità dei Pellegrini, is an hospital for the

sick and wounded of all classes, and for accidents generally. For good management and order, it offers quite a contrast with the Incurabili. It has a convalescent establishment at Torre del Greco, where the sick are received for eight days.—*Ospedale della Pace*, in the Strada dei Tribunali, built on the site of the Palace of Sergianni Caracciolo: it is under the direction of the brothers of S. Giovanni di Dio, several of whom have received a regular medical education. It is also very well managed, and is chiefly for acute medical cases.—*Ospedale di S. Elijo*, near the Largo del Mercato, for females, with a *Conservatorio* for the nuns who attend on the sick.—*Ospedale della Pazienza Cesarea*, in the Strada dell' Infrascata, for infirm women, founded by Annibale Cesareo in 1600.—*Ospedale di Santa Maria della Fede*, in the Largo of the same name, the Lock Hospital.—*Ospedale del Borgo di Loreto*, in the street of that name, erected under Ferdinand II.—*Ospedale di S. Francesco*, in the Largo di S. Anna, the hospital for the prisons, formerly a convent.—*Ospedale della Trinità*, in the Strada de' Sette Dolori, the Military Hospital, formerly the splendid monastery of the Trinità. The ch. was built by Grimaldi, and the vestibule by Fansaga.—*Ospedale del Sacramento*, in the Strada dell' Infrascata, another Military Hospital, formerly a Carmelite Monastery.—*Ospedale de' Ciechi*, in the Chiaia, for the blind, founded by Ferdinand I. in 1818. 200 blind are here instructed in useful works and in music. As a general rule, the situation of most of the hospitals at Naples is objectionable—in the centre of a dense population, and in dirty quarters of the town.

Albergo de' Poveri, or *Reclusorio*, a vast building in the Strada Foria, not far from the Museum and Botanic Garden. It was begun in 1751 from the designs of Fuga, and was intended by its founder, Charles III., as an asylum where all the poor of the kingdom might be received and taught some useful occupation. The building would have been $\frac{1}{2}$ m. in length, and

have contained a ch., and four large courts with fountains. Of this design not more than three-fifths have been completed. One side is occupied by the males, the other by the females. Some of the inmates are instructed in the elementary branches of education, including music and drawing; while others are brought up to trades. There are also schools for the deaf and dumb, and for mutual instruction. The boys brought up in it are generally sent into the army. Several smaller institutions are dependent on the Albergo de' Poveri, which, with its dependencies, contains about 5000 persons.

British Hospital.—There is an Institution for British and Americans, in the Vicoletto delle Belle Donne, supported by the voluntary subscriptions of foreign residents, a self-imposed tax of 1 dollar on each British and American vessel frequenting the Port, and by payments of the inmates who are able to do so; the attendance being given gratuitously by the English medical gentlemen practising at Naples. Patients pay 3 francs a-day. The hospital can admit about 30 persons, and is well deserving of the support of our benevolent countrymen. Applications for admission must be made at the British Consulate General.

§ 19. PRISONS.

Among the public institutions of Naples, few have attracted a less enviable celebrity of late years than the *Prisons*, especially during the three last reigns of the Bourbon dynasty, when they became the receptacles for so many eminent persons, accused often, on the very slightest suspicion, of political aspirations at variance with those of the men in power.

Nothing could come up to the miseries inflicted in the Neapolitan prisons. It would be difficult to surpass in cruelty the horrible system on which they were managed. The graphic descriptions given in Mr. Gladstone's eloquent appeal on behalf of the un-

fortunate men so long immured in them, in nine cases out of ten upon the merest suspicion, and which at the time produced such a feeling of indignation over Europe, can convey little idea of the state in which their inmates were found upon the downfall of the last Bourbon sovereign.

Considerable change for the better has been already effected, under the new order of things, but much remains to be done. Unfortunately, most of the buildings which had been converted into prisons were little suited for the purpose, being either suppressed convents, or mediæval receptacles of crime and vice, during the Aragonese and Spanish rulers. A regrettable fact connected with the Neapolitan prisons is that the number of their inmates has nearly doubled of late years.

The principal prisons in Naples are *La Vicaria*, forming the lower portion of the Castel Capuano. In it are confined chiefly prisoners awaiting their trials, being in the vicinity of the Law Courts. Several of the most celebrated of those accused of political offences during the late government were immured here under circumstances of most wanton cruelty.—*Sant' Agnello*, in the suppressed convent of that name, in one of the highest points of the old city: its inmates are boys; it is still much in need of improvement.—*San Francesco*, outside the Porta Capuana, also in a suppressed convent, for prisoners of every description.—*Santa Maria in Agnone*, for females. *La Concordia*, in the same quarter, for ecclesiastics, under the late system, and debtors.—*Santa Maria Aparente*, also in the buildings of a suppressed monastery, on the slopes of the Hill of St. Elmo: the prisoners of all classes: many of the political prisoners were indefinitely confined here. The situation is healthy, but the internal arrangements were very bad.

In some nunneries female prisoners were confined; and until recently the *Archbishop of Naples* had a prison *entirely under his own jurisdiction for clerical offenders*.

§ 20. THE MUSEUM.

Now the *Museo Nazionale*, open to the public daily from 9 to 3 including Sundays; only shut on certain great festivals. A charge of 1 franc is levied at the door, except on Sundays and Thursdays, when it is gratuitously open to all comers.

The edifice of the Museum, known also by the name of the *Studi*, was erected in 1586 for a cavalry barrack. The University was subsequently (1688) transferred to it, on the removal of which, in 1780, to its present site in the Convent of the Jesuits, it was appropriated to the use of the Academy of Sciences. In 1790, being considerably enlarged, the royal collections of antiquities and pictures were placed here. After the restoration of the Bourbons, it received the name of *Museo Reale Borbonico*, and, since the annexation of Naples to the Italian kingdom, its present designation of *Museo Nazionale*. It is placed under the direction of an eminent archaeologist; the present director being the talented Senator Fiorelli, who has gained so high a reputation in the learned world for his numerous writings on antiquarian literature, and as superintendent of the excavations at *Herculaneum*, *Pompeii*, &c.

There is no general catalogue yet printed, but one is in progress; whilst the different departments are undergoing a thoroughly new arrangement under Signor Fiorelli's direction. Our description has been made up to the latest moment (June, 1868), but our readers must not blame us for any changes that have been made subsequently. Of the catalogues as they now stand, Signor Fiorelli has published those of the ancient and modern coins; of the Greek and Latin inscriptions; of the Santangelo collections; and of the objects in the Reserved Cabinet. He is at present engaged on those of the Epigraphic collection or inscriptions, of the paintings of the Greek and Roman periods, and of the bronzes. Signor D. Salazaro has printed a brief catalogue of the modern paintings in Eng-

lish, translated from his hand catalogues of the different halls of the Pinacotheca, which may be purchased for 1 fr.; Signor Minervini an equally brief one on some of the Pompeian and Pæstum mural frescoes. A description of the Italo-Greek vases will be found in the 'Naples, ses Monumens et ses Curiosités,' by S. Aloc, formerly secretary of the Museum, 1 vol. 12mo., 1861. The visitor will always receive information respecting the principal objects from the custode in each hall.

At the entrance to the Museum a room has been set apart for the sale of all the works printed by the Government on subjects connected with the fine arts, on the public collections, photographs, catalogues, maps, and descriptions of Pompeii, &c. &c.

The museum consists of 25 separate departments, classed in the following order:—

On the ground floor.—I. Ancient Paintings of the Greek and Roman periods; II. Ancient Mosaics; III. Ancient Bronzes, chiefly statues, both large and small, Figures of Animals, Armour, &c.; IV. Ancient Sculpture in marble; V. Inscriptions, or Epigraphic collections of the Greek and Roman periods; VI. Egyptian Collections; VII. Early Christian Inscriptions; VIII. Oriental Inscriptions; IX. Mediæval and Modern Inscriptions and Sculptures, &c.

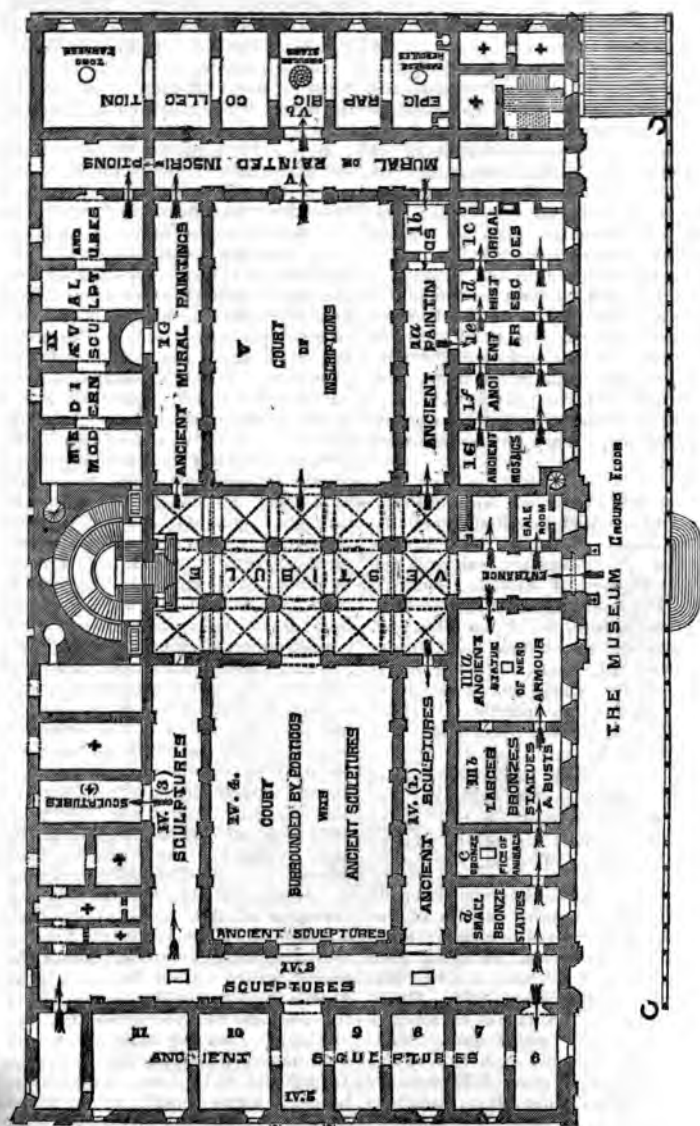
On the staircase.—X. Cinquecento objects; adjoining XI. Ancient Glass; XII. Roman Terracottas—all to be shortly removed to other rooms; XIII. Cumæan Collection.

Upstairs.—XIV. Gold and silver objects; Gems; sundry articles of domestic use discovered in Magna Græca, at Herculaneum and Pompeii, &c.; XV. Reserved Cabinet; XVI. Numismatic Collections; XVII. Greek and Roman Terracottas; XVIII. Greek and Roman Glass and Enamels; XIX. Santangelo collections; XX. Etruscan or Italo-Greek Vases; XXI. Smaller Bronzes; XXII. Engravings; and Plans and Drawings of buildings at Pompeii, &c.; XXIII. Papyri from Herculaneum; XXIV. Library; XXV. Pinacotheca or Galleries of the Schools of Painting from the 13th to 18th cents.

For greater convenience we shall describe these different collections in the above, which may be designated as their topographical order.

Beyond the principal entrance from the Largo delle Pigne to the Museum, where the toll-keeper sits, is a large vestibule; on the rt. of which is the entrance to the collection of Pompeian frescoes, consisting of 3 long corridors, 1, 1, 1, and of 5 halls towards the street opening out of them. The first corridor, 1a, contains mural decorated paintings and arabesques; and 1b a most interesting series of paintings of animals, birds, fishes, &c., which will be well worthy of a detailed examination by the zoologist.

Out of corridor 1a a door leads into perhaps the most interesting portion of the ancient paintings, contained in 4 halls, 1c, 1d, 1e, 1f. Here are arranged most of those which have reference to historical and mythological subjects; they have been classed by Signor Minervini, who has printed brief hand catalogues of them; a more detailed one is in preparation. They consist chiefly of paintings from Pompeii and Herculaneum relative to the different pagan divinities, in the order of their several myths. In the farthest hall on l. (1c) are some more ancient ones found on the walls of tombs at Ruvo; Pæstum, representing warriors' horses, and armour, very remarkable; Gnatia; a Samnite procession from near ancient Capua; and in the same room, five monochromatic (one-coloured in a kind of bistre) paintings on white marble (H), the only known examples of this mode of painting. The first, very fine, represents Theseus combating the Centaur Eurythion; the second, called in the hand-catalogue Latona meditating the destruction of the Niobids, five young females, two of whom are playing at *Astragali*, with their names in Greek, Aglae, Ilénira, Leto, Niobe, and Phæbe. This picture bears the name beneath of the artist, Alexander of Athens. At the extremity of this range of halls have been placed



The *Greek and Roman Mosaics*, chiefly from Pompeii (1g) — a most interesting series. The following are those particularly worthy of notice (no numbers yet affixed):—The well-known Mosaic of the *Cave Canem*, or chained Watch-dog, found at the entrance of the House of the Tragic Poet at Pompeii.—A niche for a fountain.—A Pugilist on a pedestal.—A fine group of masks and flower-wreaths.—A Cat devouring a Bird (P).—A Siren or Harpy, a fine specimen, found at Rome on the Palatine.—A thievish Magpie stealing a mirror out of a basket (P).—Acrates riding on a Tiger, holding a vase in his hand; one of the fine mosaics of the collection found in the House of the Faun at Pompeii.—A *Comic Scene* (P), in which 3 actors masked are sitting at a table. In the upper part of this Mosaic is the name of Dioscorides of Samos.—*Choragium*, or theatrical rehearsal (P), represents a Choragus instructing the performers. Two have their masks raised, and are taking their final instructions; another is putting on the tunic, and a female musician is tuning the pipes.—*Another Comic Scene* (P) by the same artist, a pleasing composition of a man, two women, and a boy playing upon various instruments, and wearing ornamented masks. They were found in the house of Arrius Diomedes at P.—. Lycurgus attacked by a panther and Bacchantes, for ordering the vines to be destroyed.—. Theseus in the Labyrinth conquering the Minotaur (P).—. A Cockfight (P).—. A Skeleton grasping a vase in each hand, supposed to be one of the emblems which the ancients had before them at their feasts (H).—. Four columns of stucco covered with Mosaics (P).—A Pavement, representing in black Mosaic on a white ground the signs of the Zodiac, with the Rape of Europa in the centre (L).—. The three Graces.—. A good Mosaic, forming a portion of a floor, representing several species of sea fishes.—A circular fragment of a Mosaic representing a lion in repose in a niche, surrounded by Cupids.—. A Mosaic found at Lucera, of the

signs of the Zodiac on the outer part in black and white, and the Rape of Europa in the centre in coloured materials.

Returning through the Hall of the Paintings of Animals (1b) is the Gallery of Pompeian painted Inscriptions (V. 2), and Graffiti or scratched drawings and inscriptions, mostly from Pompeii, and many of which have been illustrated by Dr. Wordsworth, and by the learned Jesuit Father Garucci; they were cut off for the most part from the fronts of houses overlooking the streets. Many consist of invocations to voters to give their support to certain individuals for municipal offices. In the centre of this hall have been placed the two *Tropean Columns*, in cippolino, so called from having been discovered in the villa of Herodus Atticus, called *Tropeum*, on the Via Appia, near Rome; they have each a Greek inscription, which has been illustrated by Visconti; sundry sepulchral inscriptions and cippi; and on each side of the entrance to the large Hall of Epigraphic collections, two heroic statues called Tiberius and Atreus: they have been much restored, the head of Commodus being adapted to the latter. At the extremity of the Corridor (1g) of Painted Inscriptions opens on l. the last of Pompeian paintings; like those on the opposite side, consisting chiefly of mural interior decorations, arabesques, &c.; one of the most curious of which, in a recess, is a painted square pillar, on the sides of which are represented the different operations of a laundress or fuller, women washing in tubs in the true Scottish fashion with their feet; a man carrying a drying cage, exactly like that to this day used in Italy for airing linen; even the operations of drying, pressing, or mangling, &c.; these representations were found in the house of a fuller. On the walls of this recess are numerous paintings of masks. There are several circular bas-reliefs in plaster from Pompeii on the walls of this hall, and fragments of lovely figures and arabesques.

IV. ANCIENT SCULPTURES IN MARBLE.—This collection occupies a number

of halls entered by 2 doors on l. of Great Vestibule, formed by 3 long galleries or enclosed porticoes, and several halls opening out of them, or *Gabinetti*. The present arrangement is provisory; and as many of the objects are without numbers of reference to any printed catalogue, the visitor must apply to the local custodes for information. Some, however, have their names still remaining, accompanied with a letter designating their origin, in which C stands for Capua; F, for Farnese, indicates those derived from Rome by inheritance from that family; H. *Herculaneum*; M. *Minturnæ*; P. *Pompeii*; S. *Stabiæ*, &c. &c.

1st. *First Portico* (IV. 1), called that of the Miscellaneous Sculptures (*dei Miscellanei*).—1. Bust of Ptolemy Soter? (H).— . Bust of M. Jun. Brutus (F).— 14. A Wounded Amazon on horseback (F).— 16. THE WOUNDED GLADIATOR, known as the "Farnese Gladiator," a fine statue, full of feeling, and painfully true to nature. John Bell considers it one of the noblest in the museum. The head, arms, and feet are modern, but very ably conceived.— . A Warrior in Greek marble, once supposed to be Etruscan, but now generally regarded as an example of early Greek sculpture (F).— . A Young Gladiator in the act of fighting, although wounded in the thigh: supposed to be a copy of one by Praxiteles.— Theseus wounded (F).— (*Lt.*)— . Fine head of Silenus.— . A Dacian King as a prisoner (F).— . A statue of M. Nonius Balbus, with an inscription, stating that it was erected to him as prætor and proconsul by the people of Herculaneum. It was found without the head, and the present one, although antique, obviously did not belong to it.— . His father M. Nonius Balbus; . his mother Viciria Archas, a noble-looking old lady, a robed statue in Greek marble; . , . five of his daughters, one of which has marks of gilding on the hair. It would appear from the arrangement of the female figures, and from their having been all found in the theatre, that the inhabitants of Herculaneum displayed their esteem for this family

by placing their statues there, under the allegorical figures of different Muses. The statue of a 6th daughter was presented by the Prince of Elbeuf to Prince Eugene of Savoy, and is now in the Dresden Museum.—A Dead Warrior and (.) a Dead Amazon (F).— . Bust of Cælius Caldus.

2nd. *Second Portico* (IV. 2), called the *Portico of the Balbi* from the equestrian statues of M. Nonius Balbus and his son.

. The Priestess *Eumachia*, a fine statue erected by the dyers in her Portico at Pompeii (p. 253) (P).— . GANYMEDE AND THE EAGLE, full of grace and beauty beyond almost any other example of the same subject (F).— .

Hercules and Omphale (H).—*Hercules and Iole* (F). This group is supposed to have supplied Tasso with the ideas of his fine description in the *Gerusalemme*, canto xvi.— . *Æsculapius* (F), a fine statue said to have been found in the island of the Tiber at Rome, where there was a temple of that divinity.— . *Bacchus and Ampelus* (restored erroneously as a Cupid), a fine group (F); the same subject as in the gallery at Florence, but in a better style.— . Statue of Juno (F).— . Good Hermes of Socrates, with a Greek inscription.— . A remarkable statue of Minerva in an archaic style (H).—

. A Faun carrying the boy Bacchus on his shoulders, a charming group of Greek workmanship (F), well restored by Albaccini from antiques of the same subject. The Faun holds in his hands the cymbals; his laughing countenance is turned towards the boy, who grasps with one hand the Faun's hair to maintain his position, and with the other holds out a bunch of grapes with a tantalising and yet playful air, while he looks down upon the Faun's laughing face with an arch and affectionate expression, which is nature itself.—

. Colossal statue of Antinous as Bacchus.— . Statue in fine military costume, restored as Julius Cæsar.—

. Bust of Alexander the Great as the son of Jupiter Ammon, with two small horns projecting from the hair: the wry neck, which is very evident, and the dignified, but pensive feature

which are so well known from other examples, leave little doubt that this is a true likeness of Alexander, flattered by the insignia of his assumed divinity. It is of the Roman period (H).—

The equestrian statue of *Marcus Nonius Balbus, the younger*. At the time of the French invasion (1799), while the statue was in the palace of Portici, the head of Balbus was struck by a cannon-ball and dashed to pieces, but the loss was repaired by the sculptor Brunelli, who collected the fragments, and from them made a cast, from which the present head was accurately modelled. The inscription on the pedestal shows that this statue, like all the others of the family of the Balbi, was erected at the public expense.— *Marcus Nonius Balbus, the father*, the companion statue to the preceding. The head and one hand were missing, and were supplied by Canardi, who copied the former from that of the statue in the 1st Portico. These equestrian statues were both found in the Basilica at Herculaneum. The *Furnese Bacchus*, an exquisite figure in a graceful posture, with his right hand raised to gather the bunch of grapes. The head and arms were restored by Albaccini. In this portico of the Balbi have been deposited two *sarcophagi* which were brought from Mileto in Calabria. The larger one represents a chariot race, had been used as the tomb of Count Roger the Norman, and was lying near the ruins of the Abbey of the Holy Trinity which he had founded at Mileto. The smaller, with good alto-relievos representing the battle of the Amazons, had been considered as the tomb of the Countess Eremberga, Roger's wife, and stood in the public square of the same town. Near this sarcophagus is a good statue, in a military costume, of Marcus Holconius Rufus, a military tribune, and patron of Pompeii, raised to him, as we are told by the inscription underneath, by the inhabitants of that city.

3. *Third Portico* (IV. 3), called of the *Emperors*, an interesting collection; for though many of the objects in it are prior as works of art, they afford a

good opportunity of studying the features of the rulers of the Roman World. In the centre is the sitting *STATUE OF AGRIPPINA*, the wife of Germanicus. This figure was considered by Winckelmann finer than those in the Museum of the Capitol or at the Villa Albani. She sits in a cushioned chair of simple but elegant form; her posture is easy, graceful, and dignified; her hands are clasped and resting in her lap; the drapery is finely disposed, and the whole expression is that of pensive resignation.

Bust, attributed by some to Hannibal, and by others to Brutus (C).— Colossal bust of Titus (F).— *JULIUS CÆSAR*, a colossal bust, considered by Visconti, who describes it, as the finest likeness known of the great Dictator. It represents the Roman hero of middle age, with the hair still upon his forehead: the countenance serene and beaming with intelligence (F).— Statue of Vitellius.— Colossal bust of Antoninus Pius, of exquisite workmanship and in fine preservation (C A).— Colossal bust of HADRIAN (F).— Bust of M. Aur. Carinus, or of Antoninus Pius.— Heroic statue of Tiberius; and , another of the same emperor, holding a Cornucopia.—

Colossal sitting statue of Claudius, found without the head and arms. The discovery of a statue of Claudius in a similar attitude, at Veii, is the sole foundation for the name given to this fragment. It was the first large statue found at H, and it became the basis of the collection subsequently formed.— Statue of Trajan, or rather a Torso with the head of Trajan added by the restorer. It is remarkable for the bas-relief on the cuirass, representing Minerva between two dancing figures (M).—

Bust of Lucius Verus, curious from the minute workmanship of the beard.— A fine statue of Lucius Verus, with a head of great expression (F).— Good bust of Probus.

— A statue of Caligula. The Romans, in their abhorrence of his character, destroyed every memorial of Caligula at his death. This one was found by the Marchese Venuti,

in fragments (M). The head was used by the ferrymen on the Garigliano to steady the wheels of the carriages which passed the river in their boat, and the remaining fragments were found lying in the yard of an osteria in the neighbourhood. The whole were put together by Brunelli, who restored the legs, the l. hand, the rt. arm, the neck, the beard, and the l. ear. The countenance is that of low cunning and meanness; the armour is fine, and embellished with a spirited bas-relief representing a horse (probably the favourite one which Caligula made a senator) pounced upon by a griffon, while a soldier in vain endeavours to hold him by the bridle. The chief interest of the statue is derived from its having been preserved to our times in spite of all the efforts of the Romans to blot out the memory of their oppressor.—250. Bust of Gallienus; a finely executed work for the period (C).—Lucius Verus, a noble statue, wearing a cuirass decorated with two griffons, and a Gorgon's head (F).—258. A colossal seated statue in the attitude and costume of Jupiter, restored with a modern head as Augustus, on the supposition that the sculptor intended to represent his apotheosis as a piece of flattery to him while living. The only authority for it is an antique cameo in which Augustus is so represented (H).—A finely executed bust of Caracalla; fully expressive of ferocious passions and habitual cruelty (F). This bust has been much praised by Winckelmann, as worthy of Lysippus.

Opening out of this portico is a smaller recessed hall containing—A fine Porphyry Basin, which, from the serpents on the handles, the reliefs of poppy-heads and marsh plants, has led to suppose it was a lustral vase from a temple of Æsculapius in the island of the Tiber. Around are arranged numerous bas-reliefs, amongst which may be noticed () good ones of a Trireme (P).—320. Bacchus arriving for a banquet with Icarus and Erigone.

—Comic Actors on the stage.—Caryatides.—A nocturnal sacri-

fice to Priapus, found in the island of Capri; the male figure on horseback has been supposed to be intended for Tiberius. A small relief of a rhinoceros. There is an interesting collection of gnomons or sun-dials of different forms from P. and H.—Good bas-relief of Mercury, Eurydice, and Orpheus.—Sepulchral Trapezophyrum, or support of a table, with figures representing Scylla and the Centaur as guardians of the infernal regions.

4. The *Open Court* (IV. 4), or *Cortile*, adjoining this gallery, contains a miscellaneous collection of antiquities of second-rate importance.

5. *Hall, or Gabinetto, of the Flora* (IV. 5), opening out of the centre of the Portico of the Balbi:

Antinous, a very graceful and life-like statue, though much restored. There is an air of melancholy about the features, but the limbs are beautifully executed (F).—Juno, an heroic statue full of dignity and expression. The drapery is gracefully disposed (F).—The colossal statue known as the *FARNESE FLORA*, found in the Thermæ of Caracalla at Rome, and celebrated as a masterpiece of ancient Roman sculpture. Though upwards of 12 feet in height, it is so finely proportioned and so graceful, that the unnatural effect of its large dimensions is not felt. The head, the arms, and the feet were supplied by Della Porta and Albaccini, who, without any authority, gave it the character of Flora. Visconti thought that it was intended to represent *Hope*, and according to others *Venus Genitrix*.—ARISTIDES, perhaps the finest statue in the Museum, discovered in the Villa of the Papyri at Herculaneum, and named and described as Aristides, though other critics have endeavoured to show that it represents *Æschines*. It is as grand an embodiment of high intellectual power and calm dignity of character as was ever expressed in marble. The countenance is placid and dignified, the curling of the hair and beard graceful, the drapery exquisite. Canova considered it one of the most

marvellous monuments of ancient art. On either side of the Flora are—

THE FARNESE MINERVA, a semi-heroic statue in Parian marble. It was found at Velletri, and purchased for 36,000 Roman crowns (7200*l.*). It is entire, with the exception of the arms, which are restored.—*Bacchus*, a fine statue of the time of Hadrian: the hands are restorations by Albaccini (F).—147. *Juno*, a fine statue (F). Behind here for the present has been placed perhaps the grandest Mosaic yet discovered; found at P. in 1831 in the House of the Faun. The subject has given rise to much learned disquisition; but it is now generally admitted that it represents the *Battle of Issus*, and that the two principal figures are those of Alexander and Darius. The composition is crowded with figures and horsemen in the very heat of a fight. One war chariot only is introduced, corresponding with the account of the battle given by Q. Curtius. The colouring is most vivid, and the execution perfect. It is proposed to remove this Mosaic to the Hall of the Mosaics (II. 19).

At the S. extremity of the Portico of the Balbi we enter a series of halls parallel to it, the first being

6. *Hall of Jupiter* (IV. 6).—Colossal sitting statue of *Jupiter* (Cu); an undoubted specimen of Greek art, very dignified and imposing.—The **Torso FARNESE**, or the *Torso of Bacchus* (F), a masterpiece of art, regarded by some as a work of Phidias. Nothing can be more elegant than the graceful attitude of the neck and the body, or more soft and true to nature than the exquisite delicacy of the flesh. It differs from the *Torso Belvedere*.—*Sarcophagus*, with a bas-relief representing a Bacchanalian festival, with Bacchus in his car, and Hercules resting upon Iole (F).—A *drunken Bacchus*, a highly finished and most animated alto-relief, considered by Winckelmann one of the finest specimens of Grecian art.—*PSYCHE* (C A), a fragment full of feeling, grace, and beauty. The surpassing loveliness of countenance is combined with

elegance of form and delicacy of attitude. It would seem, from the posture of the figure and the expression of her countenance, as if a Cupid stood on her right, and they were apparently in conversation. It is probably the most beautiful representation of *Psyche* in existence.—446. Roman Sarcophagus, with a rough bas-relief representing the gods present at the creation of man by Prometheus (P).—A beautiful Greek bas-relief, called the *Judgment of Paris*, of Venus and Helen, Cupid and Paris or Alexander, and Pitho, the goddess of persuasion; all of them, except Cupid, have their names in Greek characters. The **VENUS CALLIPYGE**, found on the site of the Golden House of Nero at Rome, and long considered to be one of the Venuses of Praxiteles. The rt. leg, the l. arm, the whole of the l. hand, and the head are restorations. Notwithstanding these extensive additions, the statue is a very graceful group, and worthy of its fame.

7. *Hall of Apollo* (IV. 7), or of the *Coloured Marbles*.—Crouching statues of Barbarians, in Pavonazzetto marble, with heads and hands in black.—*Apollo Musagetes*, in green basalt; Apollo, in the act of repose, bends his right arm gracefully over his head, and suspends his lyre with the left.—471. Bust of Marcus Aurelius when young; the head, beautiful and delicately worked in a Carrara marble, is inserted in a bust of oriental alabaster (F).—

Statue of Ceres and of Isis, in the dark grey marble called *bigio morato*, greatly restored (F).—Bust of Annius Verus.—*Statue of the Ephesian Diana*, in oriental alabaster, with the head, hands, and feet of bronze. This specimen of Roman sculpture is in the highest state of preservation even in the minutest details. The characteristic emblems of the *Dea Matrix*, whence arose the epithet of *multimamea*, are also well preserved. The head is surmounted by a species of circular diadem with eight chimæras; and there are three lions on each arm. On the breast are various zodiacal signs, with four winged female figures, sup-

posed to typify the seasons (F).— . Statue of *Meleager*, in rosso antico.— .

. Bust of *Junius Brutus*.— . A curious Mosaic, upon a ground of slate, the figures consisting of dancers, persons engaged in sacrificial operations, &c., in giallo antico, in the style of the *pietre commesse* of Florence.— . Bust of *Julia Pia*.—In the middle of the hall is (501) a semi-colossal sitting statue of *Apollo Citharedus*, sculptured out of a single piece of red porphyry, except the head, hands, and feet, which are of white marble. It is crowned with laurel, and wears a theatrical costume. It holds the lyre in the left hand, and the plectrum in the right. The drapery is finely arranged and admirably chiselled. The rarity of the material gives great value to this statue, independently of its merit as a work of art (F).

8. *Hall of the Muses* (IV. 8).—It contains statues of the Muses found in the theatre at H; some are good. *Mnemosyne*, *Terpsichore*, and *Clio* are in Greek marble.—509. Sitting statue of *Apollo Musagetes* (F).— . Alto-rilievo of four figures, of exquisite workmanship, supposed to represent *Apollo* and the *Graces* (F).—531. In the middle of this hall is the splendid Vase, covered with bas-reliefs representing the *Birth of Bacchus*. *Mercury* is represented consigning the infant child to the nymph *Nysa*, with *Bacchantes* and *Fauns* playing on musical instruments, who are rejoicing at the birth. A graceful wreath of vine leaves and tendrils surrounds the rim of the vase. Over the central group of figures is inscribed the name of the sculptor, *Salpion* of *Athens*. This noble specimen of Greek art, which has been described by *Montfaucon*, *Spon*, and other writers, was found among the ruins of ancient *Formiæ*, in the bay of *Gaeta*, and it lay for a long time on the beach, where it was used by the boatmen to moor their boats: the marks of the ropes are still distinctly visible. It was afterwards removed to the cathedral of *Gaeta*, where it was used as a *baptismal font*. It stands on a *Puteal*, with reliefs of *Jupiter*, *Mars*,

Apollo, *Æsculapius*, *Bacchus*, *Hercules*, and *Mercury* (F).

9. *Hall of Adonis* (IV. 9).— . A good statue of *Bacchus*, from *St. Agata dei Goti*.— . The *Hermaphrodite Bacchus*; a singular statue, with very light and well-arranged drapery. It has been greatly restored (F).— . *Puteal*, or mouth of a cistern, with a bas-relief, representing the process of wine-making by *Silenus* and the *Satyrs* (N). On it stands a *Venus* with a dolphin, on which sits *Cupid* holding a pigeon. () *Cupid* entangled in the folds of a dolphin; a curious and well-executed group, but much restored (F). In the middle of this hall is () the *Adonis* (C), a finely proportioned and highly finished figure. It has been restored in parts. The collection of the statues of *Venus*, which were for several years hidden from the public view, through motives of false delicacy, have been removed here. These *Venuses* have been much patched by restorations, and have scarcely any claim to beauty; many evidently are portrait statues. From here cross the *Hall of Flora* and of the *Mosaic* (IV. 5) to the

10. *Hall of Atlas, or of Illustrious Men* (IV. 10)—containing a number of busts and statues of ancient poets, orators, &c. . Statue of *Cicero* in the act of speaking; the head, hands, and right foot are modern (H).— . Bust called *Plato*, but which is a good head of *Bacchus* on a modern bust (H).— . Bust of *Socrates* (F).— . *Homer*, a dignified and venerable statue, of Greek sculpture, finely preserved (H).— . Bust of *Demosthenes*, of Greek sculpture (H).— . Bust of *Herodotus*, with his name in Greek (F).—Good bust of *Zeno*. Statue of *Sylla*; the head may be that of *Sylla*, but it is only an adaptation to another figure (H). In the middle of the hall is the kneeling () STATUE OF *ATLAS* sustaining a celestial globe; a very interesting monument of Roman science, and one of interest to the student of ancient astronomy. Of the 47 constellations known to the ancients,

42 may be recognised; the five wanting are *Ursa major*, *Ursa minor*, *Sagittarius*, *Equus*, and *Canis minor*. The date of this sculpture is probably anterior to the time of Hadrian (F).

11. *Hall of Tiberius* (IV. 10).— . A *Vestal*, a favourite bust, known by the popular name of the *Zingarella* or *Gipsy* (F).— . Bust of *Themistocles*, supposed to be the copy of a fine antique (H).— . Colossal head of Alexander the Great.— . Two colossal

busts of Juno, very well preserved, the first of Greek, the second of Roman workmanship (F).— . A fine bust of Homer (F).— . A beautiful *Vase*, ornamented with bas-reliefs representing a Bacchanalian procession (H).—

. A double *Hermes*, with heads of *Herodotus* and *Thucydides*, inscribed with their names in Greek letters (F).—

. Two handsome candelabras, ornamented with chimæras, heads of rams, storks, &c. (F).— *Vase* with bacchanalian reliefs in an early Greek style (F).—

. A *Pedestal* of Greek marble, erected in honour of Tiberius by the 14 cities of Asia Minor, which he rebuilt after they had been damaged by an earthquake (Tacitus, Ann., II. 47: an event also commemorated by a medal). Each city is represented by a symbolical figure wearing its national costume, and distinguished by the name inscribed below it. It was found during Addison's visit in 1693, in the Piazza della Malva at Pozzuoli).— . Colossal

Head of Tiberius on a modern bust (F); one of the best portraits of the imperial tyrant in his youth. The room beyond this contains a miscellaneous collection of smaller marble objects lately discovered at Pompeii—busts, statues, architectural ornaments, weights, mortars, &c.— . A statue of *Diana* from Pompeii, in a very Archaic style.—

. A good group of a stork devouring a lizard (P).— . A bust of Antoninus Pius (B).— . A good bust of Sabina;

. id. of Faustina the Elder; those of Antoninus and Faustina, very good, that of the latter very dignified, were found in the Thermæ at Baïæ;—some small painted statues discovered of the years at Pompeii.

A door from the S. extremity of the Portico dei Balbi leads into the collection of

III. ANCIENT SCULPTURES IN BRONZE.

—Arranged in 4 halls (there is an entrance also from the 1st Vestibule of the palace). Among the changes in progress in the Museum, the most important will be the rearrangement now (June 1868) in progress of the large bronzes, in a series of halls upon the ground floor, forming a suite to the sculptures in marble. Entering from the Great Vestibule on the L., we find ourselves in the Hall of the Bronze Armour and Warlike Implements of the Roman and Greek periods (III. a). In the centre is the equestrian statue of Nero, which stood on the arch leading from the Forum to the Temple of Fortune at Pompeii, and which has recently been very carefully restored. Here, as in the other parts of the collection of sculptures, the name, and locality where found, of the different specimens, will be affixed; it would be useless to give a detailed catalogue of them here. The objects most worthy of notice, however, will be the armour from tombs of Magna Grecia, shields, helmets, ocreæ, spears, &c., four of which were discovered in the most ancient tombs at Paestum. One of the finest specimens of Roman armour is a helmet, with reliefs of the death of Priam and Cassandra, and of the flight of Æneas: it was discovered at Pompeii. An Etruscan helmet in bronze, with two long wings, similar in form to that formerly in the Campana Collection at Rome, now at Petersburg. In Room III. b, the bronze statues; the most extensive and interesting collection of this kind in the world, consisting for the greater part of objects discovered at Herculaneum and Pompeii. Many of these are of great interest and beauty: indeed this is perhaps the most interesting part of the Museo Nazionale; and from the arrangement, as well as the determination of the objects in it, is by far the most satisfactory of the whole collection,

. Six statues of actresses or dancers, found in the

proscenium of the theatre at H. The finest of the group is the one binding her hair with a fillet inlaid with silver, an ornament characteristic of the dancing girls in the time of Homer.— . Bust of Ptolemy Philometor.— . B. of Caius Caesar.— . B. of Æ. Lepidus.— . Bust of Livia, with an artistical coiffure or wig (*gulerus*), of excellent workmanship (H).— . The SLEEPING FAUN. The right arm bent back over the head; the disposition of the limbs, and the opened lips, are beautifully true to nature, and indicative of the deep sleep which follows active exercise. It was found in 1756 in the villa of the Papyri at H.— Busts of the philosophers Heraclitus and Democritus.— . B. of *Benice*; one of the finest and most graceful portraits in the gallery. When exhumed in 1756, the eyes and lips were encrusted with silver, of which the traces are still visible (H).— . Two *Discoboli* in the act of watching the direction of the *discus* which they have just thrown; most spirited and life-like figures, full of natural grace and expression (H).— . Fine and well-preserved busts of *Ptolemy Philadelphus*, and of *Ptolemy Soter*, both wearing the diadem (H).— . Ptolemy Alexander (H).— . Ptolemy Apion.— . A statue of a female in the act of adoration, called also *Pudicitia* and *Faustina*.— . Good statue of an attendant on the altars, called one of the young *Camilli*, in the Hall of the Bronzes, at the Capitol (Rome).— . Fine bust of *Caracalla*.— . Bust of *Commodus*?— . B. of *Antinous*, as *Bacchus*, from Rome.— . Statue of *Antonia*, the wife of the younger *Drusus* (H).— . Male bust, called *Scipio Africanus*, but without the scar seen on all the well-authenticated heads of that celebrated character, one of the finest and most characteristic heads in the Museum. It was found in the villa of the Papyri at H.— . Bust, called *M. Agrippa* (P).— . Colossal statue of *Nero Drusus* in sacrificial robes, remarkable for its fine drapery, &c. (H).— . B. of *Plato*, of *Zeuxippus* according to others. It is a grand bust, somewhat severe in character, but of beautiful workman-

ship (H).— . B. of *Archytas*, with his head bound with the national fillet of Tarentum; a most interesting portrait (H).— . A lovely small statue of the *Venus Anadyomene*, found at *Nocera dei Pagani*.— . Heroic statue of *Claudius Drusus*. The ring on the finger of the left hand bears the distinctive *lituus* of Roman nobility (H).— . A small and graceful statue of *Fortune* standing on a globe (P).— . A small Statue of *Apollo*, holding in one hand a lyre, and a plectrum in the other; the eyes are of silver. A beautiful and precious work of art (P). The features are so perfectly feminine, that it has been called the *Hermaphrodite Apollo*.— . The DANCING FAUN, the most beautiful of all the bronzes found at *Pompeii*; the house in which it was discovered retains the name of the "House of the Faun." Nothing can surpass the light and graceful character of this figure.— . *Bacchus* and *Ampelus*, a very elegant small group, with silver eyes, standing on a semicircular base inlaid with a garland of silver olive-leaves. It was found in 1812, with other objects of value, in the dyer's caldron at P, in a room of the House of *Pansa*. Marks of some linen fabric may still be traced upon the surface of these figures; and it is supposed that the owner, in his anxiety to save his treasures, had wrapped them in a linen cloth, and was in the act of removing them in the bronze caldron, when the fiery eruption compelled him to seek safety in flight.— . Heroic statue of *Augustus* deified, holding the sceptre in his right, and the lightning in his left hand, in imitation of *Jupiter* (H).— . Small statue of *Caligula* in armour, with the representation of the *Quadriga* and a *Victory* on the cuirass, in inlaid metal and silver (H).— . Bust of *Cl. Marcellus* (F).— . B. of *Seneca*, with glass eyes, a speaking and most intellectual head, with ragged locks of hair falling over the brow. It is one of the finest bronze busts in the Museum (H).— . Portion of a statue of *Diana*, found with that of *Apollo* near the Forum at *Pompeii*; the hole in the back of the head is shown by the custode as that through which he

priests, by means of a tube, the statue being attached to a wall, delivered the oracles of the divinity to her devotees.— . A group of the infant Hercules killing the Serpents, with the Labours of the demigod round the base, a fine work of the 15th century.—

Two deer, the size of life, very graceful and full of nature (H).— . A **DRUNKEN FAUN** reposing on the lion's skin, and imitating with his fingers the music of the castanets; an admirable work, showing the power which ancient artists had to idealise a coarse subject (H).— . **MERCURY IN REPOSE**, the size of life. The figure inclines gently forward; the limbs are in the soft bloom of early manhood; the proportions are perfect, and the sweet expression most beautiful. It is in admirable preservation, nothing being wanting but the caduceus, of which there is still a fragment in the right hand (H).— . A running Hermaphrodite, called the Pythian Apollo; the head that of a female; a fine statue (H).

— . *Bucephalus*, a small but exceedingly beautiful statue of a horse, with silver head-band and bridle. As it was found at H., in the same spot with the equestrian statue of Alexander, it is supposed that it was intended to represent Bucephalus.— . A small statue of **ALEXANDER THE GREAT** mounted on Bucephalus; one of the most interesting objects in the Museum. Alexander is a noble figure; the head, divested of the helmet, and bound simply with the royal diadem, is full of heroism and animation. The horse is quite equal to his rider in energy and vigour; the trappings elaborately worked, inlaid with silver ornaments. The rare occurrence of statues of Alexander, and the exquisite workmanship of this group, almost entitle it to be considered unique (H).— . A small statue of *Fortune*, with the attributes of Isis: a beautiful work of art in the highest state of preservation. The pedestal and ornament on the head are inlaid with silver (H). A dancing female figure, very graceful, standing on a globe, and with a silver collar (H).

— . A small equestrian statue of an Amazon (H). Amongst the most

recent additions to this department are a beautiful statue of Narcissus, 2½ ft. high; the statue of a faun, holding a circlet, formed by a coiled snake—it served probably as a stand for a vase, found in the house of the Marble Merchant at Pompeii; and that of a Victory, on a globe, holding a trophy, forming the support of an elegant table, from a house near the Sea Gate of the same ruined city. In the innermost room (III.), next the collection of marbles, will be placed all the bronze sculptures of animals. In the centre of the Hall is one of the Horses from the Quadriga of Nero, from near the Temple of Hercules at H.— . *The Colossal head of a Horse*, one of the very noblest specimens of Greek art which have been preserved to our time. It is the only remaining portion of a colossal horse which stood in the pronaos of the Temple of Neptune, now occupied by the Piazza di San Gennaro. The lower orders considered it had been the work of Virgil, and to be endowed with miraculous powers in curing the diseases of horses; to remove the latter superstition, a Cardinal Carafa, archbishop of Naples, had the statue melted down in 1322, and the bronze converted into bells for his cathedral. His kinsman, Diomedes Carafa, Conte di Maddaloni, saved the head from such Vandalism, and had it placed in his palace, where it remained until 1809. Beyond the Hall of the Statues will be arranged the smaller Bronze Figures (III.c), and farther on those of Animals (III.d). Most of the smaller statues are placed for the present temporarily in Hall IV. 3.

V. COLLECTION OF ANCIENT INSCRIPTIONS.—MUSEO EPIGRAFICO, formerly scattered over different parts of the Museum, now arranged on the walls of the great Hall (V.b), forming the eastern wing of the building, and which also contains the **FARNESE BULL** and **HERCULES**. In the portico that precedes (Va) have been placed all the mural painted inscriptions from H and P, and Graffiti, or scratched inscriptions. The inscriptions from Neapolitan localities are arranged according to the

order of the provinces and towns, on the l. on entering the great hall; the miscellaneous series, chiefly from the Farnese collection, on the rt. The total number exceeds 2000. Those of most interest to the visitor will be the memorials from Herculaneum relative to the construction of its Basilica by Marcus Nonius Balbi, and the rebuilding of its Temple of Cybele (*Mater Deum*) in the 17th year of the reign of Vespasian, after having been thrown down in A.D. 61 by the earthquake which preceded its total destruction in A.D. 79; several dedicatory ones by L. Mammius to Antonia, Germanicus, and Claudius; a curious set of standard measures of capacity, set up in the Forum of Pompeii by Clodius Flaccus and Narceus Aurelianus Caledus the Duumvirs, by order of the Decurions; an inscription in beautifully formed letters, to L. Mammius Rufus, who repaired the basilica at Pompeii, and the theatre, with its orchestra, at his own expense, *pecuniâ sua*; to M. Holconius Rufus Celer, who did the same with regard to the *Crypta* and *Tribunalia*; to N. Popidius, who rebuilt the Temple of Isis, destroyed, *TERRE MOTU CONLAPSVM*, also by the earthquake of A.D. 61. Amongst the miscellaneous inscriptions is a very curious Calendar (F): it consists of a square block of white marble, on the 4 sides of which have been inscribed the 12 months of the year: at the head of the column of each month is a relief of the corresponding sign of the zodiac, followed by the name of the month, with the number of its days, the nones, and the mean length in hours of the day and night; the designation of the sign of the zodiac, the name of the tutelary divinity, the most important agricultural occupations of the month, and its principal religious festival. Thus we see that January had 31 days, that the nones were on the 5th, the hours of the day $9\frac{1}{2}$ and of the night $14\frac{1}{2}$, that the reeds and canes were to be cut down, the sun in Capricornus, that Juno was the tutelary divinity, and that the Penates were to be sacrificed to. This calendar is interesting also as showing the period of the sowing

and reaping; thus we see the former, *Sementes Triticaria*, in November, and the latter, *Vicini Pabularium, Secatur*, and *Segetes Lustrantur*, in May; in Sept. the apples are gathered, *poma legunt*; showing that it was made for the district—the environs of Rome—in which it was found. All the inscriptions in bronze, formerly scattered over the Museum, especially the celebrated Greek ones from Heracleia, have been removed to here. The HERACLEIAN TABLES, as they are called, being two oblong plates of bronze, found, in 1732, at Luce, on the bank of the Salandrella, in Calabria, near the site of ancient Heracleia, have been illustrated by Mazocchi. The first Table, engraved 300 years before our era, describes a field sacred to Bacchus, which had been appropriated by some inhabitants of Heracleia; it records the steps taken, in a general assembly of the citizens, to restore the land to its religious uses, to define its boundaries, to settle the terms on which it was to be let, the mode in which it was to be cultivated, &c. The second Table records the same arrangements in regard to a field sacred to Minerva. Both inscriptions are in Greek. The reverse side of the latter has on it a Latin inscription, a fragment of the *Lex Servilia*, enacted B.C. 45, relative to the census of the population of towns, to the distribution of bread and the making of the roads: it is a most important document for the ancient municipal laws of Italy. A portion of the first table had been sold at Rome in 1735 to one of the Fairfax family, who carried it to England, where it was published by Maittaire in 1736. The Cavaliere Guevara recovered it, and presented it to Charles III. The inscriptions in the southern portion of the Museo Epigrafico are chiefly from Rome and its environs, and formed part of the Farnese Collection.

THE TORO FARNESE, or FARNESE BULL. This celebrated group is described by Pliny as one of the most remarkable monuments of antiquity. He tells us that it was brought from Rhodes to Rome, and was the joint

work of the Rhodian sculptors *Apollonius* and *Tauriscus*, who cut it from a single block of marble. *Asinius Pollio*, one of the greatest patrons of art in the time of Augustus, is believed to have purchased it. It was found in the *Thermae* of *Caracalla*, much injured. The principal restorations were executed under the superintendence of *Michael Angelo* by *Bianchi*, who added the head of the Bull, the upper part of the figure of *Dirce*, a great portion of the figures of *Amphion* and *Zethus*, and the whole of that of *Antiope* except the feet. The group was placed by *Michael Angelo* in the court of the *Farnese Palace* at Rome, where it served to decorate a fountain. In 1786 it was brought to Naples, and placed in the *Villa Reale*, from which it was removed to this museum. The subject is the tale of the revenge of *Antiope* and her two sons (*Zethus* and *Amphion*) on *Dirce*, for having seduced the affections of her husband *Lycus* King of *Thebes*, who, being enamoured of her, had despised and repudiated his queen. Her two sons, enraged at the insult offered to their mother, resolved on tying their victim to the horns of a bull. But *Antiope* interposed, and prevailed with the young men to restrain the animal, and unblind her rival. Several animals are represented in relief round the base.

— At the opposite extremity of the hall is the *FARNESE HERCULES*, or the *Hercules* of *Glycon*. It was brought by *Caracalla* from Athens to adorn his *Thermae*, and was found among their ruins in 1540, but the legs were wanting. Cardinal *Alessandro Farnese* employed *Michael Angelo* to supply them, and from his model in terracotta the missing limbs were executed and added to the figure by (*Giuglielmo della Porta*). Twenty years afterwards the original legs were found in a well, 3 m. from the baths, on the property of the *Borghese* family; but *Michael Angelo* was so well satisfied with the restorations of (*Giuglielmo della Porta*) that he would not allow them to be replaced. The antique legs remained in the possession of the *Borghese* family un-

til a few years since, when the present Prince *Borghese* presented them to the King of Naples. This celebrated statue represents *Hercules* resting on his club, which seems to bend beneath his ponderous arms; while the expression of complete fatigue, both in the countenance and limbs, is combined with a display of strength, even in repose, which is perfectly supernatural. Upon the rock upon which rests the club is inscribed the name of the Athenian sculptor *Glycon*. Few statues of antiquity were so admired by the ancients themselves as the *Hercules* of *Glycon*. It was impressed on the money of Athens, and afterwards on the coins of *Caracalla*; there is reason to believe that the Romans had many copies of the statue executed by their best artists. One of them is in the *Palazzo Pitti* at Florence, and there is a small bronze copy in the *Villa Albani* at Rome. In modern times much has been written on the powerful execution of the statue, and it has been often described as a masterpiece of sculpture. But the anatomist *John Bell* maintains that it is unworthy of such praise, for the reason that it is not true to nature. From the centre of this hall a winding stair leads to a series of rooms (not included on our plan) on the basement floor, in which are placed

VI. The EGYPTIAN COLLECTION OF ANTIQUITIES, in 2 of the Basement Halls, beneath the *Toro Farnese*. It was formed chiefly by the purchase of the collections of Cardinal *Borgia*. We shall only notice a few of the principal objects.—A sepulchral monument in granite with bas-reliefs of 22 figures and hieroglyphics (B).—A fragment of a sarcophagus of black granite, covered inside and out with hieroglyphics. In 1762 *Niebuhr* saw this fragment at *Boulac*, and published a sketch of it in his *Travels*.—A *Pastophorus*, or Egyptian priest, in black basalt, one of the fine examples of this numerous class of statues (F).—A statue of *Jupiter Serapis*, seated on his throne, with his right hand resting on the head of *Cerberus*, found in the ves-

tibule of the Serapeon (Pz).—The Isiac table, found in the Iseon (P).—A square tablet of lead covered with hieratic characters, alluded to by Zoega in his work on the Obelisks.—Bust of Isis in green basalt.—Head of Ptolemy V. in marble.—Small statue of Isis, with gilt and coloured drapery, holding the sistrum in the right hand, and the keys of the Nile in the left (P).—A singular representation in relief of Osiris. It was once painted, the traces of colour being still visible.—A bas-relief of Osiris and Isis (B).—Five Canopic vases in Oriental alabaster (B).—A case containing various sacerdotal objects used by the priests.—Male torso in basalt, covered with hieroglyphics (B).—A celebrated Papyrus, in Greek, which dates from the 2nd or 3rd cent. of our era, and which Schow states to have been found in a subterranean building at Memphis, with 40 others, enclosed in a box of sycamore-wood. They were offered for sale to a merchant who, not knowing their value, purchased this one only, and sent it to Cardinal Borgia: the others were destroyed in lighting the pipes of the Turks. The Greek characters are most valuable for their antiquity. The manuscript is written in columns, and contains the names of the workmen who constructed the dykes and canals of the Nile.—Group of a Pastophorus and an Isiac priestess in basalt, supposed to be one of the most ancient monuments of this class.—An *Ibis* in white marble, with the head and feet in bronze (P). There are several human mummies in a recess, and one of a very large crocodile.

VII. EARLY CHRISTIAN INSCRIPTIONS, chiefly from the catacombs about Rome, a few from those of San Gennaro dei Poveri in the N. suburb of Naples.

In the 4 rooms, forming a continuation of the last, are to be placed

VIII. INSCRIPTIONS IN DIFFERENT ORIENTAL LANGUAGES, not yet (1868) arranged.

IX. MEDIEVAL AND MODERN WORKS OF ART. Opening out of the portico

(Va), in which are placed the mural painted inscriptions from Pompeii, are a series of rooms (not yet opened or arranged) containing objects of a miscellaneous character. In the 3 first are inscriptions and a few bas-reliefs of the 15th, 16th, 17th, and 18th cents.; in the last the colossal statue of Ferdinand IV., the poorest of Canova's works. It stood formerly at the foot of the great stairs; in the 1st hall the mediæval state coach of the municipality of Naples. It is proposed to place here every remarkable inscription and fragment of sculpture from the suppressed churches, and to remove all the mediæval objects, including those under No. X., to halls in the adjoining suppressed convent of Santa Teresa.

Returning to the great vestibule, and ascending the stairs, we enter on the rt. a series of low rooms containing the

X. CINQUECENTO OBJECTS. — The Cinquecento collection contains more than 1200 specimens arranged in 3 rooms, preceding those of Terracottas and Roman Glass, among which the following may be mentioned. In the two first rooms, a Sacramental Tabernacle, in bronze, in eight compartments, designed, it is said, by Michael Angelo, and cast by Jacopo Siciliano. A series of bas-reliefs of the Passion of Our Saviour, his Crucifixion, Entombment, and Resurrection, in alabaster, of the time of King Ladislaus, and presented by his sister Joanna II. to the monks of S. Giovanni Carbonara. Bronze busts of Ferdinand of Aragon and of Charles V. A splendid bronze chest, known as the *Cassetta Farnese*, adorned with reliefs and with 6 oval intaglios on rock crystal, representing the Combats of the Amazons, between the Centaurs and the Lapithæ, Meleager and Atalanta, a procession of the Indian Bacchus, a Race in the Circus, and a Naval Action between Xerxes and the Greeks: they were executed by *Joannes de Bernardi*, of Castel Bolognese. A numerous collection of sacramental vessels, carved figures in wood and ivory; a few specimens of Majolica, and of a handsome

blue pottery, with the arms of a Cardinal Farnese upon it; a series of mediæval seals; a globe in brass, brought from the East as a present to Cardinal Borgia, and described by the astronomer Toaldo—it bears an Arabic inscription; a bronze patera, used as an armlet, with two Arabic inscriptions; some pictures brought from India; and a collection of miscellaneous objects from the South Sea Islands. The greater part of the mediæval objects will soon be removed to Hall XXV. in the Picture Gallery up stairs.

XI. The very extensive COLLECTION OF ANCIENT GLASS is, with that of the Terracottas, to be removed to the upper floor, to Hall XVII. It consists of upwards of 4000 specimens, including almost every article into which glass is capable of being moulded, and occupies a room beyond the Mediæval or Cinquecento collection. Many of the specimens show the remarkable skill which the Romans had attained in this branch of manufacture. Among them are wine-bottles, plates, water-jugs, cups, decanters, cruets, tumblers, urns, chalices, scent-bottles, pots of rouge and perfumes, funnels, bottles of medicines, fruit-dishes, necklaces, cinerary urns still containing human bones, &c. &c. The window glass found in the villa of Diomed (P) shows how early its use had become essential to domestic luxury. Among the vases is one of remarkable beauty, containing human ashes, discovered in a tomb attached to the House of the Mosaic Columns (P) in 1837. It resembles the Portland vase in style, grace, and elegance of execution. The reliefs are also in a white semi-transparent material. When discovered it was broken, but the fragments were carefully collected, and the whole has been restored with great skill. There is a flat vase with a handle in the same kind of glass, on a stand; and a very fine though broken specimen of a tazza, made up of fragments of coloured glass. It and glass remelted, in the centre of the room. The collection of lachry-vessels, &c., in coloured glass

and smalt, from Magna Græcia, is inferior to that in the British and other Museums.

XII. TERRE COTTE, or UNPAINTED and COARSER POTTERY.—This collection is very extensive, also about to be removed to Hall XVII. The specimens are principally coarser vessels connected with domestic economy, very similar to those now in use in this country. In the recess of one of the windows are two *Gliraria*, or cage vases, in which the ancients fattened dormice (*glîres*), which they considered as a great culinary delicacy. In one of the presses is a fine bowl with low reliefs in red Arezzo ware, covered with bas-reliefs, and with the hospitable inscription, BIBE, AMICE DE MEO. Several Etruscan sepulchral urns in terracotta, each having a recumbent figure on the lid; and near the window two colossal statues of Hygeia or Juno, or of *Æsculapius* or Jupiter, found at Pompeii; 2 puteals, or mouths of cisterns, with reliefs. In one of the presses are preserved the celebrated Volscian bas-reliefs found at Velletri, formerly in the Museo Borgia there; they are unfortunately mere fragments, but in a fine early or Etruscan style: they represent warriors on horseback and in chariots; traces of painting still exist on them. In another of the presses is a curious collection of those money-boxes, still used in many countries on the Continent, in Italy called *Caroselli* and *Salvi Denari*, in which coin can be introduced but not withdrawn without breaking the vessel, a mode used by children and the lower orders to deposit their savings: in one of these vases are the hoardings of an inhabitant of Pompeii, 18 centuries ago, consisting of several coins of the reign of Vespasian. The collection of earthenware lamps, in such general use in Roman times, is very extensive; one for 10 circular wicks, and another in the form of an ancient galley, are elegant.—In the last room the presses are filled with reliefs in terracotta, with small busts, votive figures, legs, arms, &c., statuettes, and numerous unpainted vases, some with Etruscan

forms; a series of *ex votos*, or offerings for cures effected—amongst them a human head strongly studded with pustules of small pox—chiefly discovered about Calvi, the ancient Cales.

Recrossing the great stairs, we reach the

XIII. CUMÆAN COLLECTION, formed by the late Prince of Syracuse, and purchased by the Prince of Carignano, who presented it to the Museum, whose bust has been placed in the centre of the first room. It consists exclusively of objects discovered in excavations made at Cumæ, principally of vases in terracotta, and bronzes. There are many specimens of coloured glass, ladies' ornaments, such as combs, toothpicks, a paper-knife, some good Greek jewellery, and in the centre of the 2nd room a head or mask in wax, found in a tomb, and supposed to be the portrait of its occupant. One of the vases in terracotta, in the Italo-Greek style, with bas-reliefs of 12 figures representing the combats of the Amazons and Lapithæ, is particularly worthy of notice. There are several fine Italo-Greek or Etruscan vases.

Ascending now to the upper floor of the Palace, we reach, at the head of the great stairs, on the rt. of the landing place—

XIV. COLLECTION OF GOLD AND SILVER ORNAMENTS, AND VASES, CAMEOS, GEMS, AND ARTICLES OF FOOD, COLOURS, &c. (*Oggetti Preziosi*).—This room is surrounded by presses. On entering, in the two on the left are preserved the silver ornaments and vases: amongst the latter are particularly worthy of notice,—a silver vase from Herculaneum, with reliefs representing the Apotheosis of Homer; a very handsome silver mirror; two with reliefs of victories; a large series of spoons; a very curious *sunliut* in the singular form of a shoulder of bacon; on its surface are engraved the names of the months and certain lines to enable the observer to determine the hour by the projection of the shade cast by a style upon them; from guonic considerations it would appear that

this singular little instrument was constructed rather for the latitude of Rome than for that of Pompeii, where it was found. Another remarkable specimen in the same press is what from its form appears to have been a reading-glass, or concavo-convex lens: the decomposed state of the glass prevents its magnifying powers being now tested. *Press 2* contains three very handsome tripods or incense-burners; two very beautiful cups with rich foliage in high relief; two small vases with reliefs of male and female centaurs and lovely Cupids; a series of silver vessels found at Pompeii, in the House of Melenger; a collection of rings from the Greek tombs of Armento in the province of Basilicata; and a collection of plate, including jelly-moulds, dishes, &c., discovered at Pompeii in 1836. Near here, upon a marble pedestal, are exhibited 2 very beautiful Greek earrings, discovered near Taranto, given to the Museum by Baron Chatillon: *Press 3* contains gold ornaments, amongst which are worthy of notice—a gold chain, armband, necklace, a matrimonial ring and earrings, found with a female skeleton in the House of Diomed at Pompeii (see p. 231); several armlets with serpents' heads, some with inscriptions, from the same place; graceful brooches with small figures of Bacchus and other divinities; a series of gold articles from the tombs at Ruvo, celebrated for their Etruscan vases, consisting of a lady's necklace formed of heads of the bearded Bacchus, acorns, &c. Earrings richly chased; two small coloured smalt bottles, on handsome gold stands, to contain perfumes; a handsome necklace from S. Agata dei Goti, the ancient *Saticula*; a portion of another from Nola, composed of richly chased gold cylinders, inlaid with garnets; several rings from Herculaneum and Pompeii—amongst the latter, one (468) having still the finger-bone of the wearer in it; a Roman bulla worn round the neck; an elaborately worked circlet in gold, for the head, set with garnets, from Frassana; an ibex or bouquetin in massive gold from Ede-

in Asia—it belonged to the Museo Borghia; gold leaf, necklaces, earrings, fibulae, hair-pins, &c. &c. Upon a pedestal stands the large gold lamp, discovered near the sea-gate at Pompeii in 1863, with other gold ornaments. Before the window is the celebrated *Torzo Farnese*, in onyx or sardonix, considered as the most precious object of its kind that has been preserved to us. It consists of a shallow cup of 8 inches in diameter, richly decorated with reliefs both within and without. Outside it is ornamented with the head of Medusa, covering the whole surface; within with a richly sculptured group of seven figures, which have given rise to much antiquarian discussion as to the subject it represents. Visconti considers it to refer to the fecundation of Egypt produced by the overflowing of the Nile, personified by the figure of an old man seated beside a tree, and a female on a sphinx; whilst Quaranta supposes it to be relative to the festival of the harvest, instituted by Alexander the Great when he founded Alexandria. The presses on the right-hand wall contain, first, several articles of food and of household use—dates, walnuts, figs, pine-kernels, pomegranate-seeds, eggs, oil desiccated, a purse with coins of the reign of Vespasian, &c. Not the least curious object here is a loaf of bread on which is impressed the baker's name, Q. CRANIUS, and several of the eighty loaves discovered in a baker's oven at Pompeii in 1862. Portions of nets, with the needles used in making them; jars, in earthenware and glass, containing oil, olives, and grain; corks for bottles; and a slab with spatula which belonged to a Pompeian apothecary. There are also several carbonized remains of wearing apparel, of ropes, nets, sea-shells, such as tritons, cones, cyprina, &c., still preserving their colours. In one of these presses is a purse, containing coins of the reign of Claudius, found with a skeleton in a house at Pompeii. In two others are preserved the contents of a colour-dealer's shop, consisting of masses of different pigments, all metallic, of sulphur, pumicestone, tale—in this case a

variety of foliated gypsum; and in that on the rt. of the entrance is a large specimen of Amianthus tissue, used in burning and collecting the ashes of the dead—it was found in a cinerary urn near Vasto, in the Abruzzi; beneath some interesting sculptures in ivory discovered at Pompeii, amongst which a small statue of Hercules, nearly copied from the *Ercole Farnese*; fragments of a group which appears to have been a copy of the *Toro Farnese*; and a small statue of Venus, remarkable for its gold-leaf coating.

In a series of glass cases in the centre of the room is the very rich series of cameos, intaglios, rings, &c. Some of the cameos are very beautiful: such as Jupiter destroying the Titans; a fine head of Medusa; Iola with the club of Hercules; a head of Lysimachus horned; a copy of the part of the *Toro Farnese* group which represents the son of Antiope releasing Dirce from the bull's head, and which is said to have been used under M. Angelo's direction in the restoration of that celebrated specimen of ancient statuary; a good head of Augustus, and one of Tiberius in paste. Amongst the intaglios are an excellent likeness of Galba; a cornelian in the form of a bulla, with the heads of Marcus Aurelius and Lucilla engraved upon it; a cornelian with the head of Apollo, surrounded by the 12 signs of the Zodiac; Ajax and Cassandra, &c. In the 3rd case are several specimens of onyx and cornelian prepared for the work of the cameo engraver. The 4th case contains a very rich collection of finger-rings. One from Iuvo has a large but coarse emerald: the stone is pierced with a cavity, in which poison is supposed to have been secreted. (85) A massive gold ring with a fine male head, probably of Marcus Brutus, with the name of the Greek artist Anaxalas beneath: it was discovered in a Roman tomb near Capua. One ring has an historical interest, a cameo with a comic mask; when discovered at Pompeii, Charles III. had it mounted as a ring, which he wore for years. On embarking to

assume the crown of Spain, he took it from his finger, saying he would carry away nothing from the kingdom he had governed so long, ordering it to be replaced in the Museum; a trait characteristic of that excellent sovereign, which has not been imitated by his dethroned successor.

Beyond the collection of Oggetti Preziosi is the once so-called

XV. RESERVED CABINET, or *Raccolta Pornografica*, a part of the museum formerly closed to visitors. It is now open to male visitors alone, among whom youths and persons in holy orders are excluded.

Opposite to the collection of Oggetti Preziosi opens

XVI. THE NUMISMATIC COLLECTION, recently arranged and catalogued by Cav. Fiorelli. It contains nearly 40,000 specimens, and is particularly rich in medals and coins of Magna Græcia, Sicily, and of the Middle Ages. The modern coins preserved at the Mint have been recently added to it, as well as a series of Papal medals, given by Pius IX. The numismatic collection, formerly very difficult of access, is now liberally thrown open to the public. A Peruvian mummy is much out of place in this room.

XVII. and XVIII. COLLECTION OF ANCIENT GLASS, OF GREEK AND ROMAN TERRACOTTAS. These collections are now in progress of arrangement here; the entrance is opposite that of the Reserved Cabinet; the most important objects in it have been noticed under Nos. XI. and XII., where they still (June 1868) stand. At the end of the 3 rooms a door leads into the

XIX. SANTANGELO COLLECTION, also entered from the rooms of the Italo-Greek vases, a very important recent addition to the Museo Nazionale, purchased from the heirs of the late Count of St. A., long one of the ministers of Francis I., by whom it was formed. It has been very tastefully arranged in

3 halls by Cav. Fiorelli, who has published a catalogue of one of its most important portions—the Numismatic Series, consisting of several thousand coins, particularly rich in those from Magna Græcia and Sicily. In the 1st Room are the presses containing these coins, and in open cases are exhibited a series of cast tokens in copper, denominated *Æs Grave*, of the several towns of Italy; and of the medals of the Popes, other Italian sovereigns, and of celebrated national characters—around have been placed some good Etruscan vases, and two good mosaics of a cockfight and Asiatic panther. In the 2nd Room have been arranged the bronzes, Greek and Roman armour, ancient glass, terracotta figures, and lamps; and in the 3rd Room the Italo-Greek vases, a Patena of unusually large dimensions on a stand in the centre of the hall; an extensive series of Rhytons or drinking-cups in the form of heads of animals, of beasts of every kind, &c. The Santangelo Collection of Paintings is still in the possession of the family in Pal. Maddaloni.

From here a door leads into

XX. THE COLLECTION OF ETRUSCAN OR ITALO-GREEK VASES, 1, 2, 3, 4, 5, 6, 7, 8.—One of the most important in Europe. It contains upwards of 3600 specimens placed in a suite of 8 rooms. It is one of the best arranged departments of the Museum at the present moment. The numbers on red paper correspond with those given in the last edition of Aloe's Catalogue (1861), which describes the most important specimens (as no change in the arrangement is likely to be made for some time, we have allowed them to remain in our description). The rooms are paved in ancient mosaics, all greatly restored. Commencing at the further end, on the side of the rooms until lately of the small bronzes, now of the Santangelo Collections:—1st or *Circular Hall* (1) contains several of the smaller vases from Southern Italy, the ground in general black, the paintings white or coloured; the large black vases with gilding on the neck, in the form of an Etruscan necklace, are

from Cumæ, closely resembling those from Cyrenaca in the British Museum. In the centre of the room, the vase No. 690, found at Armento, represents the Gods presiding over the feasts of the *Anbervallia*; three in the style of those from Cervetri, with rude black and red figures arranged in zones; one (685) with representations of lions, antelopes, and other animals. In the presses are several for domestic use in coarse black ware, similar to those found at Cervetri, Chiusi, and Sarteano, &c., in Tuscany. Two models of Italo-Greek tombs have been placed in this room, to show how the vases of the collection have been generally found.—*2nd Room* (2). The mosaic here is formed of coloured marbles, and represents flowers and naval emblems. Vase 1755, Orestes and Electra sitting on the tomb of Agamemnon, with their names in Greek letters. No. 1758, of a beautiful shape, from the Basilicata, represents Cupid in his chariot, the figures white on a black ground; 1769. the carrying off of Paris; 1767. Perseus slaying Medusa on one side, and on the other the metamorphosis of Pegasus; 1762. Hercules carrying off the Tripod; 1150. Agamemnon carrying off the daughter of Chryses; 1708. combat with the Amazons on one side, and Theseus and Antiope on the other.—*3rd Room* (3). The floor a handsome black and white mosaic from Pompeii. 1988. A sacrifice, showing various utensils used, amongst others a painted Etruscan vase; 1986. a combat of the Centaurs and Lapithæ; 1979. Ampelus riding on a panther, with a genius above and a chace below, from S. Agata dei Goti, the ancient Saticula; 1983. combat over the body of Patroclus.—*4th Room* (4). Vases, chiefly from Ruvo and Canosa. The white and black mosaic on the floor represents sea monsters and dolphins, surrounded by the walls of a town, and a fisherman with his landing-net in the centre. 2196. a very beautiful vase, with paintings relating to the marriage of Bacchus and Ariadne; 2200. the *Oath* of Pelops and Ctenomæus, with the principal gods, each having his name in Greek; 2202. Perseus presenting the head of Medusa to Minerva.—*5th Room* (5). The mosaic here is in white, black, and coloured marbles. In this apartment are some of the finest vases, as regards execution, in the Museum. The pearl perhaps of the collection (2422), placed on a column, and under glass, was found at Nola, enclosed in a rough terracotta outer one, and is in as good preservation as the day it came out of the potter's furnace. It represents the *Burning of Troy*, with the leading incidents of the closing scene of the Iliad. At the altar is Priam, prepared to receive the deathblow from Pyrrhus, while the dead body of Polites lies at his feet, Hecuba is sitting disconsolate on the ground, and Ulysses and Diomed stand by, spectators of the scene. Beyond this group is Ajax threatening Cassandra with death, as she clings to the Palladium for safety. In the distance, Æneas is seen with Anchises on his back, and leading Ascanius to the ships. The vase is marked with the Greek word ΚΑΛΟΣ, three times repeated, to signify how beautiful it was considered by the ancients: it contained human ashes. 2421. A very fine vase from Ruvo, with the combat of Achilles and Penthesilea; 2419. a very beautiful vase or olla, with a representation of the Greek *Neōinia*, or Roman *Vinalia*, the closing feast of the vintage, with a sacrifice to Bacchus—it was found at Nocera; 2412. a Bacchanalian procession, headed by Marsyas and brought up by Oinos, Bacchus, and Mystis; 2410. an Indian Bacchus and 2 Centaurs despatching a Greek warrior.—*6th Room* (6). The floor here is formed of a mosaic from Herculaneum, in coloured marbles. A great number of the vases in this room are painted with black figures on a red ground, different from the majority of those of Magna Græcia: many are from Vulci and Etruria, properly so called. The gigantic vase in the centre was found at Ruvo; 2460. a handsome one with painting of a very ancient style, with coloured figures of Jupiter in a chariot accompanied by Mercury and Minerva, and on the opposite side a combat. 2481. Æneas carrying off Anchises, with Ascanius, Creusa, and Achates. In the presses

around is a fine collection of *patere*, or shallow vases with handles, many having representations of fishes and animals; 2839 and 2840 are a splendid pair with white wreaths of vine-leaves inside and figures out. The series of coloured painted vases in this room is also very beautiful.—7th Room (7). The presses here are filled with vases of a miscellaneous kind; the drinking-cups in the shape of bearded heads of men, of horses and stags, are very beautiful; 2855. a very valuable vase representing the sepulchral cippus of a certain *Laius*, surrounded by plants of the funereal *asphodelus*, with a Greek inscription; a large one (2087) of *Hercules* slaying the *Minotaur*, and another (3089) of *Hercules* and *Centaurs*, are in the best style of ceramic painting; 2873. a *Balsamario* vase, with a representation of one of the *Labours of Hercules*; there are several other figures, with their names, and that of the maker, *Asteas*. This remarkable vase was found at *Pæstum*. 2883. a fragment of a large vase, with a portion of a composition full of spirit and anatomical expression, of the *Titans* attempting to reach *Olympus*. 3135. a small *Balsamario* from *Locri*, with a lovely female figure playing upon a lyre, with the inscription, *Καλεδοκες*, "How pretty you are." 8th Room (8). The mosaic of the floor here is in coloured marbles from *Pompeii*. The remarkable objects here are the 5 gigantic vases on the floor of the apartment, from *Ruvo* and *Canosa*, all placed on ancient and moveable pedestals, the bottom of each ending in a cone that fits into a corresponding base in pottery, the latter rarely decorated; one (3255) the principal subject being the death of *Archemorus*, son of *Lycurgus* King of *Thessaly* and of *Eurydice*; on the narrow part is the history of *Œnomaus* and *Pelops*; lower down are *Hipsipyle*, *Eurydice*, and *Amphiarius*, and below this a very interesting scene of a female laying out the body of *Archemorus*, with servants bearing vases to be placed in the tomb of the deceased; several of the figures on this vase, which was discovered at *Ruvo*, have their Greek names affixed. Another (3252), also

from *Ruvo*, is remarkable for the bas-reliefs in red terracotta on the neck; the paintings below represent *Diana* in her car drawn by stags, and *Hercules* carrying off the *Cretan* bull; 3256 is the largest known painted vase, being 5 ft. 8 in. high, and 7 ft. 2 in. circumference, the principal subjects being combats of the *Greeks* and *Trojans*, of *Achilles* and *Penthesilea*, &c.; 3253, from *Canosa*, although not so large, is one of the most interesting in the Museum: the paintings on it represent *Darius* meditating the conquest of *Greece*, with *Jupiter* and *Pallas* above assuring *Greece* of their support: below is seen the minister of *Darius*, seated at a table, receiving the subsidies from certain towns, and holding a tablet, on which is written in Greek characters "8 talents," probably the amount lying before him in a bag; all the principal figures have their names affixed in Greek letters. The last of the large vases, 3254, in the centre of the room, also from *Canosa*, represents the history of the death and sacrifices at the tomb of *Patroclus*. The funeral pile, with the words *Πατροκλου Ταφος*, "the tomb of *Patroclus*," on it. Whilst a human sacrifice has been made, and other victims await their fate, *Achilles* pours out libations. On one side the body of *Hector* is seen attached to the car that was to be drawn three times round the bier; the old man with a lyre is supposed to represent *Homer*. Near this fine vase, and upon a marble column, are 3 beautiful *Balsamarii*, or bottle-shaped vases; the largest (2991) has bas-reliefs of the punishment of *Marsyas*, of *Apollo*, and of the *Muses*; the second (2890) with a group of an *Amazon* on horseback pursued by a griffin; and the third, perhaps the most remarkable of all, with a painted relief in different colours, and traces of gilding.

The collection of vases from *Cumæ*, made by the late Count of *Syracuse*, has been arranged in the apartments on the *Entresol*. (See XIII.)

A door leads from the last room of the *Italo-Greek* vases into the 2 large halls containing the

XXI. COLLECTION OF SMALLER BRONZES, on the S. side of the palace, at the extremity of the Halls of Flemish Paintings, bringing before us the objects of every-day life of the inhabitants of Pompeii. As most of them indicate their use, we shall only point out the most remarkable. *Kitchen utensils*, such as caldrons, saucepans, frying-pans, &c. On a mosaic table is a portable stove, in the form of a mediæval castle, having towers at each corner, with a compartment surrounding for heating water, on the same principles as in our modern kitchen-ranges; the machicolations are supposed to have been used to support spits over the central brazier. Moulds for jellies, in the form of birds, rabbits, hares, &c. The collection of steelyards, balances, and weights is very interesting, especially those discovered at H in 1758. Many of the scales, balances, and weights are similar to those now in use at Naples. A pair of scales has its beam graduated, with a moveable weight attached to it, to mark the fractional parts. One of the steelyards is marked on the beam with Roman numerals from x to xxxx, and bears an inscription stating that it had been compared with the standard in the Capitol—EXACTA. IN. CAPITOLIO—during the reign of Vespasian. Several of the counterpoises of these steelyards present forms of interest. One of them is in the form of a bust of Rome Triumphant, wearing a helmet on which are small figures of Romulus and Remus. The lamps and lampstands offer remarkable variety and grace of invention and of form, some with handsome reliefs. *Candelabra*: one of the most elegant of which yet discovered at P stands 3 ft. high. On a rectangular plinth rises a rich pillar, surmounted by a capital. On the front of the pillar is a comic mask, and on the opposite side the head of a bull, with the Greek word Bucranion. From the extreme points of the abacus, four ornamented branches project; the lamps which now hang from them, though ancient, are not those which belonged to the stand, and were not found with it. . . the pillar is not placed in the centre,

but at one end of the plinth. . . The space thus obtained may have served a stand for the oil-vase used in supplying the lamps. The plinth is inlaid with silver, representing vine-leaves, grapes, &c., the leaves of which are of silver, the stem and fruit of bright brass. On one side is an altar with a fire upon it; on the other a Bacchus naked, with his thick hair plaited and bound with ivy. He rides on a panther, and has his l. hand in the attitude of holding reins; with the rt. he raises a drinking-horn. This beautiful lamp was found in the suburban villa of Arrius Diomedes at Pompeii. *Household Furniture*: two seats, or *bisellia*, in bronze, with inlaid ornaments in silver, and heads of horses and swans, of beautiful workmanship, like that found at Osimo, now in the Museum of the Collegio Romano at Rome; a triclinium or seat, used by the Romans at their meals; a very curious vessel for heating water, on the principle of our modern tea-urns, having, like the Russian *samovars*, a space for charcoal in the centre; and another apparatus on the same principle of the water surrounding the fire, on a handsome tripod; a beautiful tripod for a brazier, each arm ornamented with winged sphinxes, and the rim of the brazier itself decorated with reliefs of flower-wreaths and bulls' heads; a fine tassa, or flat bowl, with inlaid flowers in silver; several leaden vessels for holding water, with rude cast reliefs; a Roman *Congius*, or measure of capacity, bearing also an inscription of having been verified at the Capitol in the 6th year of the reign of Vespasian. *Surgical instruments*, &c.: the surgical instruments are very curious, and differ little from many now in use. One of these instruments is very similar to the *speculum uteri* which was invented as a new instrument in modern times. This collection will be well worth a detailed examination of the professional traveller. *Writing materials*, which comprise numerous ink-vases with remains of ink; one of which with seven faces, found at Turricium, the modern *Terlizzi*, in the province of Bari, has on it the seven divinities that presided over

the days of the week, inlaid in silver—it is probably of the time of Trajan; it was illustrated by Martorelli in two 4to. vols., *de Theca Calamaria*. Amongst the other objects of this class are—the *calamus*, the style and its case, the *tabula* or tablets covered with wax and separated from each other by a button or umbilicus, which prevented the pages touching when closed, and a reed cut in the form of a modern pen. *Musical instruments* comprise the flute, the *sistrum*, cymbals of brass, and a singular clarinet without lateral holes, but surrounded by metal tubes, the real object of which has never been satisfactorily explained. *Tesseres*, or *tickets* for the theatre, bearing numbers. *Bells for cattle* present no difference from those which are still in use in the country; fish-hooks, &c. The *articles for the toilet* comprise mirrors of metal, pins, ivory bodkins, rings, necklaces, combs, earrings, bracelets, hairpins, the ornaments called *bullæ*, and pots for rouge. The distaffs, spindles, thimbles, and small spinning-wheels show what were among the occupations of the Roman ladies. A very curious instrument of seven tubes in ivory covered with bronze, similar to the modern bagpipe of the Abruzzi mountaineers, or *Zampognari*, found in the barracks at Pompeii. The other articles in these rooms include loaded and ordinary dice, door-hinges of bronze, locks, keys (a set of which were found with a skeleton in the House of Diomed at Pompeii), latches, bolts, door-handles richly worked, screws, metal articles of horse trappings, and harness, bridles, stirrups, &c. The iron stocks found in the quarter of the soldiers at Pompeii, consisting, like those still seen in some of our English country towns, of a set of square spaces for the legs on an horizontal bar, closed by another moveable one; four skeletons were found with this instrument of punishment, and are supposed to have belonged to prisoners at the time the town was overwhelmed; and a circular one, also with spaces for the legs, round which the *culprits must have sat, the legs confined in the same manner*. Amongst

the very recent discoveries made at P is a marble table, enclosed in a bronze rim, and supported on very graceful legs, on each of which is a figure in relief, holding a rabbit; 2 large money-chests, strongly bound in iron and bronze, one discovered in 1864, near the Sea Gate at Pompeii, the other, more decorated still, with bronze figures in relief, from a house on the Via di Stabie in the same town—both were empty of valuable contents when opened. A large bronze water-cock, which, after the lapse of 18 centuries, still contains water, being hermetically closed, as is rendered evident by shaking it; it was found probably in the baths erected by Tiberius at Ponza. Among the miscellaneous objects worthy of notice are—a very curious and highly ornamented farrier's hoof-cutter; several flesh-hooks, similar to those so long supposed to have been instruments of Christian torture; good engraved *pateræ* or mirrors; a collection of lead weights, bearing the words *EMIS* and *HABEBIS*; several leaden vases used by the ancients for containing water; iron furnaces made of welded bars of that metal; iron gratings, tires for chariot-wheels, measures for grain, &c.

At present this collection is in a state of comparative confusion, and is the part of the Museum that stands in the greatest need of rearrangement; indeed many of the objects contained in it, as the Armour, smaller statues of men and animals, are (June 1868) in progress of being removed to the general collection of bronzes on the ground floor.

XXII. THE COLLECTION OF PAPYRI, placed in a series of rooms in the l. wing on ascending the great staircase, before entering the picture gallery.—This collection excites the strongest interest, not merely for the intrinsic value of the ancient writings, but also for the skill with which masses of blackened matter, buried for centuries, and changed by the action of air and moisture into what were at first considered to be sticks of charcoal, have been unrolled and successfully deciphered. Nearly the whole collection was discovered in 1752, in

a suburban villa at Herculaneum, in a small room which had evidently been a library, for the papyri were ranged in presses round the walls of the apartment. The workmen destroyed those which were first discovered, thinking that they were mere pieces of charcoal; but on the opening of this room the remarkable arrangement of the rolls excited curiosity, and led to the discovery of Greek and Latin words. The whole collection in the villa was then carefully preserved, and deposited in the Royal Museum at Portici, together with seven inkstands of various forms, a stylus and its case, bronze busts of Epicurus, Zeno, and Hermachus, bearing their names in Greek letters, and other articles which were found in the same apartment. The first person who suspected the real character of the papyri was Paderni, who, in a letter to our countryman Dr. Mead, expressed his conviction that the supposed sticks of charcoal were MSS. altered by the action of the fire. A long time elapsed after this discovery was verified by further observations before any practical means of unrolling the papyri was devised. The papyrus was formed of thin laminæ of the vegetable tissue of the rush whose name it bears; and these laminæ were pasted together so as to form a long narrow sheet varying from 8 to 16 inches in breadth. The surface was polished with some hard substance, and the ink was then applied with a reed or *calamus*. This ink, however, being a simple black fluid, without a mordant, was liable to be effaced by the application of moisture. The utmost skill and caution were therefore necessary in unrolling the papyri to preserve uninjured the writing upon their surface. Mazzocchi tried in vain the plan of placing them under a bell glass in the sun, believing that the moisture and heat would detach the leaves. The Padre Piaggi at length invented an ingenious machine for separating and unrolling them, which, although tedious in its operation, is still used as the best that has yet been suggested. Sir Humphry Davy visited Naples for the purpose of ascertaining whether the resources of chemistry

could not be made available in discovering a more expeditious and certain process of unrolling. After analysing several papyri, he tried various experiments with more or less success, but at last he relinquished the undertaking, from disappointment, it is said, at the failure of his plans. The number of papyri now exceeds 1750, of which about 500 have been successfully unrolled. Several volumes of the transcripts have been published—3 in 1861, and 2 in 1862. No MS. of any known work has been discovered; and so far as the examination has yet advanced, the library seems to have consisted chiefly of treatises on the Epicurean philosophy. Two books of a *Treatise de Naturâ* by Epicurus, and some on Music, on Vice and Virtue, and on Rhetoric by Philodemus, a philosopher from Syria, who appears to have visited Rome in the time of Cicero, are the most important of these discoveries. Nearly all the MSS. have lost their first leaves, but the titles are repeated at the end. They are written in columns containing from 20 to 40 lines in each, and without stops or marks of any kind to indicate the terminations of sentences or the divisions of words. The letters of the Greek MSS., with the exception of the ω , are all capitals; some of them are peculiar in form, and bear accents and marks of which all knowledge has been lost. The Λ , Δ , E , Λ , M , P , and Σ , as Winckelmann pointed out nearly a century ago in his letter to Count Bruhl, differ in character from all other examples of ancient writing with which we are acquainted. The columns are from 3 to 4 inches in width, and are separated from each other by spaces of about an inch; they are also in some cases divided by red lines. A very curious fragment, consisting of a portion of volcanic ashes, on which are impressed a piece of a papyrus from Pompeii, has recently been placed here, the only literary fragment yet discovered in that ruined city; it appears to belong to a legal document relative to the transfer of property.

Having now gone over the most

interesting portions of the antiquarian collections, the visitor must retrace his steps to the Great Staircase, out of which, on the l. or eastern side, opens the

XXIII. PINACOTHECA, OR COLLECTION OF PAINTINGS.

The Pinacotheca has been lately rearranged, and occupies a considerable portion of the upper floor of the Museo Nazionale; it contains upwards of 500 paintings, some of which are fine works—indeed, *chefs-d'œuvres* of the old masters—many of which were brought from Rome, having formed a part of the Farnese collections. Those of the Neapolitan school are unique in the history of art, nowhere to be studied so well as here. The whole have been recently (1866-7) arranged by Signor Salazzaro, who has printed a concise catalogue of the Pinacotheca in English, a translation of the hand ones placed in each room; it may be purchased at the sale-room for a franc; the notices in it are too concise, being limited to the Nos. placed on the object, the name of the master, and the subject, without any reference to its history. There are hand catalogues, perhaps too few in number, in each hall, as above stated.

The paintings are arranged—the less important according to the schools to which they belong, the more remarkable in 4 halls in the eastern part of the building; before reaching which are the works of the Roman, Lombard, Parma, and Venetian artists; in the western wing, of the Bolognese, Tuscan, Byzantine, Neapolitan, Dutch, and German; in which order we shall endeavour to conduct the visitor over them.

Before entering the halls of the different schools in the eastern wing, a room on the l. (XXV. a 1) contains the engravings and some drawings of the great masters, &c.; the most remarkable objects to notice here being—in presses a series of volumes containing a rich collection of engravings formed by Count Firmian, Minister of Maria Teresa, and which, forming part of the library at the royal palace, were re-
[S. Italy.]

moved here. In the same presses are 3 good engraved silver plates attributed to *A. Carracci*; and on the walls some cartoons of men in armour attributed to *Michel Angelo*, especially a *Venus and Cupid kissing*, a superb work; of others, by *Raphael*, *An. Carracci*, *Domenichino*, *Correggio*, *Mazzola*, the *Zuccheris*, *L. da Credi*, &c. On stands 3 busts of Pope Paul III., one attributed to *Michel Angelo*; and upon a bracket a bronze one of Dante, said to have been taken from a cast after death, but of the history of which little is known; it appears, however, to date from a very early period. In the centre of this hall are preserved the drawings and plans of the discoveries at Pompeii, especially interesting as showing the state in which the different buildings were when uncovered.

2nd Room (XXV. a 2). ROMAN SCHOOL. The paintings most worthy of notice here are 1, 2, 10, 47, 53. *Panini*, chiefly views of Rome.—5. *Claude*, A marine landscape.—3, 7, 8, 36, 38, 54. *Cav. Arpino*, sundry sacred subjects.—17, 23, 46. *Polidoro da Caravaggio*, Our Saviour lead to Cavalry; the Adoration of the Shepherds; and Jesus falling beneath the cross.—14, 15, 31, 57. *F. Penni*, small subjects from the life of the Saviour; there are several said to be copies from Raphael, the only one of which, worthy of notice, being 28, an indifferent copy or replica of the beautiful *Madonna* in the Bridgewater Gallery—long considered as an original here, and placed amongst the paintings in the *Chefs-d'œuvre Gallery*.

3rd Room (XXV. a 3). PARMA AND GENOESE SCHOOLS. 1. *Ber. Strozzi*, Head of a Monk.—2. *Castiglione*, A pretty composition of a Woman and Child.—8, 18, 35. *Parmegianino*, A small Holy Family; heads of Laughing Boys; allegorical paintings to the city of Parma; a *Minerva* with Portrait of young Alessandro Farnese.—14, 21, 26, 37. *Schidone*, Several paintings by this master,—one of the best, *Christian Charity*; 2 Holy Families, passed from the Farnese family, for whom they were
1

executed, to the Neapolitan Bourbons.—10, 19, *Simon Vouet*, Half figures allusive to the Saviour's Passion.

4th Room (XX a 4). LOMBARD SCHOOL, or of CESARE DA SESTO. 1, 4, 35, 39. *Schidone*, Several paintings of this master, of which 1 Portrait of the Shoemaker, and 23 of the Tailor of Pope Paul III.—12, *Parmegianino*, pretended Portrait of Amerigo Vespucci; 16, *id.* St. Claire.—11, *Bernardino Luini*, St. John the Baptist.—17, *Cesare da Sesto*, A large Adoration of the Magi, the authorship very doubtful.—18, *Beltraffio*, The young Saviour and the Baptist; 24, A curious triptych of the early Lombard School, representing the Nativity, the Visitation, and the Adoration of the Magi.

5th Room (XXV. a 5). VENETIAN SCHOOL.—2, 5, Two circular paintings of Jupiter in the midst of the Marine and Terrestrial Divinities, attributed to *Tintoretto*.—4, *Alvise Vivarini*, The Virgin between 2 Monks, a good specimen of the master.—6, A pretended Portrait of Anne Boleyn, attributed to *Sebastiano del Piombo*; and 8, the Head of a Friar.—14, *Dosso Dossi*, A small Holy Family.—20, *G. Tintoretto*, The Virgin on the Moon surrounded by Angels.—33, 48, 58, *Garofalo*, 3 small subjects of St. Sebastian, the Adoration of the Magi, and the Circumcision.—39, *Il Moretto*, Our Saviour bound.—37, *Bassano*, A Market.—49, *Schiavoni*, Christ before Herod.—8, 13, 16, 22, 25, 28, 41, 44, 47, 51, 52, 55, *Canaletti* (B. Bellotti), A series of twelve views of Venice, small but good.

Opening out of the room of the Venetian School are two handsomely decorated rooms (XXV. a 6 7) to which the names of HALLS OF CHEFS-D'ŒUVRES, or CAPI A SCUOLA, have been given, all the paintings in which, 36 in number, are excellent.

The 1st of these rooms, or SALA DI CORREGGIO, contains—

1. *Salvator Rosa*, Christ Disputing with the Doctors.—2. *Sebastiano del*

Piombo, Holy Family: the Virgin is represented covering the infant Saviour with a veil; a picture of great celebrity and beauty.—3. *Correggio*, The "ZINGARELLA," or the "Madonna del Coniglio," a most beautiful and touching composition. It represents the Virgin resting during the flight out of Egypt, with the infant Saviour sleeping in her lap. It derives the name of "Zingarella" (or the Gipsy) from the white bands plaited into the hair of the Blessed Mother, and that of the "Madonna del Coniglio" from the rabbit (coniglio) in the foreground.—5. *Titian*, Danaë and Cupid.—6. *Correggio*, The Sleeping infant Saviour.—7. THE MARRIAGE OF ST. CATHERINE; a small picture, admitted to be one of the happiest examples of the grace and harmony of colour for which Correggio was remarkable. The subject, taken from one of the legends of St. Catherine of Alexandria, represents her betrothal to the infant Saviour, who is placing the ring upon her finger, while the Virgin, one of the sweetest faces which Correggio ever painted, guides his hand with an expression of tenderness. In the countenance of St. Catherine meekness and beauty are combined with innocence and gracefulness. She holds the palm-branch of martyrdom in her right hand, while the sword lies upon the block on which she kneels.—8. *Titian*, PORTRAIT OF POPE PAUL III.—9. *Correggio*, The dead Christ and the 3 Marys, attended by weeping angels, pointing to the instruments of the Passion.—11. *Titian*, FULL-LENGTH PORTRAIT OF PHILIP II. of Spain; a masterpiece of portraiture, powerfully expressive of the projector of the Armada. The inscription, *Titianus V., Eques Cæs., F.*, commemorates the order of knighthood conferred upon the painter by Charles V., with an annual revenue of 200 crowns, chargeable on the Treasury of Naples.—12. *Spagnoletto*, St. Sebastian.—St. JEROME startled from his prayers by the sound of the last trumpet; a picture hardly to the surpassed in power of execution and truth of colouring.—15. *Guercino*, The MAGDALEN in prayer, her eyes swollen

with weeping, and her countenance expressive of the deepest penitence, but still retaining all her charms.—16. *Rubens, Head of Friar.*

SALA DI RAFFAELE. (a 7.)

17. *Giulio Romano, The "Madonna della Gatta,"* one of the finest of Giulio's works. It resembles Raphael's Holy Family called "The Pearl," in the Museum of Madrid.—18. *Raphael, Portrait of Cavaliere Tibaldeo.*—19. *Andrea del Sarto, Portrait of Bramante.*—20. *Id., La Madonna del Divino Amore.* The infant Saviour is sitting on the Virgin's knee and blessing St. John, while Elizabeth supports his arm, and Joseph stands looking on in the background. Nothing can be imagined more pleasing than this composition. Some German critics have attributed the picture to Giulio Romano; but it bears abundant evidence that it is the work of Raphael. It was painted for Lionello da Carpi, from whom it passed to his son, the Cardinal da Carpi.—21. *Raphael, Portrait of LEO X.,* sitting at a table, and attended by the Cardinal Giulio de' Medici (afterwards Clement VII.) and Cardinal de' Rossi, by RAPHAEL. It has often been maintained, especially by the Neapolitans, that this picture is the original, and that the picture at Florence is the copy. This assertion, however, is totally at variance with the history of the copy as related by Vasari. It appears that when Federico II., Duke of Mantua, passed through Florence on his way to Rome to pay his respects to Clement VII., he was so struck by the beauty of Raphael's picture, then hanging in the palace of the Medici, that he begged the Pope to present it to him. The Pope granted the request, and sent orders to Ottaviano de' Medici, then Regent at Florence, to have the picture removed to Mantua accordingly. Ottaviano, unwilling that Florence should lose so fine a work of art, employed *Andrea del Sarto* to paint an exact copy,

which was sent to Mantua, and received by the Duke with great satisfaction. Even Giulio Romano, who was then living at Mantua, had no suspicion of the originality, and it was only when Vasari arrived at Mantua that he was undeceived. Vasari had been a pupil of Andrea del Sarto, and was an inmate in the palace of Ottaviano de' Medici when Andrea was painting his copy. He was therefore a witness of the whole transaction, and as a proof of the fact he pointed out to Giulio Romano the sign made by Andrea to distinguish his work, adding that this sign was necessary because, when the two pictures "were together, it was not possible to say which was by Raphael, and which by Andrea." This sign, it is said, was Andrea's own name, written on the edge of the panel, and therefore concealed by the frame. If this statement be correct, it is evident that there would be no difficulty in ascertaining which is the original, and which the copy.—22. *Portrait of Cardinal Passerini.*—23. *Bernardino Luini, a Virgin and Child.*—24. *Andrea del Sarto, Portrait of Clement VII.,* mentioned by Vasari.—25. *Luca Cranach, 3 paintings* which form a Triptych, formerly in the Certosa of S. Martino, representing the Adoration of the Magi, one of whom a Negro as usual; the two others and one of the counsellors behind are said to be portraits of Charles II., Charles Duke of Calabria, and Robert the Wise.—26. *Hemmling, a Triptych of the Crucifixion,* with portraits of the Donatarii and children on either side.—27. *The Parable of the Blind* leading the Blind, attributed to *Peter Breughel.*—28. *A Nativity,* attributed to *Albert Duerer,* with a great number of figures, amongst others of the Donatarii, and handsome architectural details in the background.—29. *Van Eyck or Perugino, The Virgin and Infant Saviour.*—30. *Scipione Gaetani, A fine portrait.*—31. *John of Bruges, or Van Eyck, ST. JEROME IN HIS STUDY EXTRACTING THE THORN FROM THE LION'S FOOT;* a celebrated picture, painted true to nature in every part, delicately finished even in the minutest details, full of power and expression. It bears

the date 1436, and is said by Lanzi to have been painted for the ch. of S. Lorenzo, and to have been transferred by the monks on account of its great merit to the sacristy, where it was the admiration of strangers.—32. *Marcello Venusti*, A copy of the Last Judgment of Michael Angelo, in the Sistine Chapel, executed under the direction of Michael Angelo himself, who esteemed it so highly that he presented it to Cardinal Farnese.—33. *G. Bellini*, Christ risen from the Tomb between 2 Saints.—34. *Lo Spagna*, Holy Family.—35. *Parmigianino*, Death of Lucretia.—36. *F. Santafede*, The Virgin and Child in Glory, with SS. Jerome and Anthony of Padua below.

Returning to the hall of the Venetian School, a door opens into the *Salone* (XXV. 8) or *Great Saloon* of the larger *chefs-d'œuvres* of the different Italian schools. The floor is formed of Neapolitan painted tiles from a suppressed church. The works most worthy of notice are—1. *Guido*, The Four Seasons.—3. *Bassano*, The Resurrection of Lazarus.—5. *Parmigianino*, a Holy Family, in crayons.—7. The pretended portrait of Columbus, attributed to the School of Raphael.—8. *F. Francia*, a Holy Family, not very good.—10. *Ann. Carracci*, a fine Dead Christ or Pietà.—15. *Giorgione*, Portrait of Antonello Prince of Salerno.—16. *Parmigianino*, The Virgin and Infant Christ.—17. *Titian*, Portraits of Pope Paul III., with his nephews Pier, Luigi, and Cardinal Alessandro Farnese, sketch for a larger picture.—20. *Teoscopoli*, Portrait of Giulio Clodio.—21. *Titian*, A Weeping Magdalene.—23. *Il Monacese*, The Holy Trinity.—25. *Garofalo*, A good Deposition.—27. *Palma Vecchio*, St. Jerome interceding with the Virgin for two devotees.—29. *Domenichino*, The Guardian Angel protecting Innocence from the snares of the Evil One.—31. *Claude*, One of his finest works, known as the *Egerian Landscape*; the groups of figures in it are attributed to *Filippo Lauri*.—32. *Civ. Calabrese* St. Nicolas *da Bari* carried to Heaven by Angels.—33. *Pinturicchio*, The Assumption of

the Virgin, very much in the early style of Perugino.—35. *B. Vitarini*, more probably by *C. Crevelli*, The Madonna and Child, with SS. Roch and Nicholas and two Bishops.—36. *Peter Breughel*, Two mischievous boys stealing the purse of an aged friar, in distemper.—38. *Luca Giordano*, The Virgin of the Rosary, with Saints.—40. *Parmegianino*, A very pretty portrait of a young girl with a squirrel.—43. *Andrea di Salerno*, A large painting of SS. Benedict, Placidus, and Maurius, and with the Great Doctors of the Church below.—44, 48. *Il Borgognone* (*G. Cortesa*) Battle scenes.—46. *Guido*, The Race between Atalanta and Hippomenus.—52. *Andrea del Sarto*, An architect, erroneously called Bramante, with his scholar.—54. *Salvator Rosa*, A good battle-piece.—55. *Seb. del Piombo*, Portrait of a Pope, supposed to be Alexander VI.—56. *Palma Giovane*, The Dispute on the Sacrament.—57. *Giac. Tintoretto*, Portrait of Don John of Austria.—58. *Spagnoletto*, Silenus with Fauns and Satyrs.—59. *Ann. Carracci*, Satyr and Bacchante.—60. The Assumption, attributed to *Fra Bartolommeo*, but, if so, ruined by repainting. Beyond the Salone is the last hall in the eastern part of the building.

The Hall of the *Venuses* (XXV. a 9), so called from a number of naked female figures, which during the Bourbon rule were hidden from the eyes of the public from motives of delicacy; besides which there are a few miscellaneous paintings. 2, and 7. *Miccio Spadaro*, The Battle of the Israelites and Amalekites, and Moses striking the Rock.—9. *Carl Vernet*, A Storm at Sea. Amongst the naked figures the most worthy of notice are—18. *Guarino da Solofra*, Susanna and the Elders.—19. *Giac. Tintoretto*, Venus and Cupid, with 3 nymphs.—20. *Bronzino*, A copy from Michel Angelo of a Bacchante and Cupid.—21. *Danaë*, School of *Titian*.—15, 22. Copies from Raphael's frescoes in the Farnesina at Rome.—26. *Vaccaro*, The Pilgrims at Emmaus.—30, 33, 36. Three works of the early Lombard School—the Baptism of the

Saviour, a Deposition, and the Raising of Lazarus.—34. *Valois*, A View of the Eruption of Vesuvius in 1794, although a daub, may interest the student of volcanic phenomena; this was the eruption that destroyed the town of Torre del Greco.

Having now examined all the paintings in the eastern wings of the Museum, we must retrace our steps to the landing-place on the great staircase, from which open on the rt. the remaining halls of the Pinacoteca, the first of which contains the

Bolognese School, or Hall of the Carracci (XXV. b 1).—2. *Ann. Caracci*, a Holy Family with St. Francis, painted upon a slab of alabaster.—3, 24, 45, 64, and 70. *Guercino*, The Virgin in Glory; St. Jerome; St. Peter weeping; St. John the Evangelist; and a large painting of the Virgin, with St. Pasquale and an Archangel.—9, 44. *Guido*, Ulysses in the Island of Pheaci, and Modesty with Vanity.—4, 13, 38. *Romanelli*, Two Battle-pieces and a Sibyl.—15. *Lionello Spada*, Cain and Abel.—12, 28, 48, 58, 63. *Lanfranco*, Satan chained by the Angel; a Repose in Egypt; St. Peter on the Sea; St. Jerome at the sound of the Last Trumpet; a large painting of the Virgin and Child, with SS. Augustine and Dominick, and the same subject with St. Francis.—19. *Gennari*, Rinaldo and Armida.—21. *Elisabetta Sirani*, Timoclea hurling the Thracian Leader into the Well.—22. *Geminiano*, The Virgin, with SS. Claire and Barbara.—25, 34, 43, 55, 65, 71. *Ann. Caracci*, Apollo seated on a Globe; a Holy Family; Michael Angelo represented as a Savage, with monkeys, &c.; Rinaldo and Armida; a group of Angels; and St. Eusebius kneeling before the Cross.—31. *Agostino Caracci*, Head of St. Jerome. 39, 67. *Ludovico Caracci*, Christ deposed in the Tomb, and the Fall of Simon Magus.—41. *Simone da Pesaro*, The Virgin and Child, with St. Charles.—69. *M. A. Caravaggio*, Judith with Head of Holophernes.—72. *D. Muratori*, A sketch for the great picture of the Martyrdom of SS. Philip and James, in the Ch. of the Sant' Apostoli at

Rome.—73. *Artemisia Gentileschi*, An Annunciation.—75. *F. Mola*, The Vision of S. Romualdus.

Tuscan and Umbrian Schools (XXV. b 2).—2, 13. *Pontorno*, A Holy Family; portrait of a Cardinal at the feet of Christ.—3, 7, 11, 30, 44, 50. *Murco di Siena*, The Circumcision and Annunciation, it bears the painter's name and date, 1468; a Triptych of the Virgin, the Almighty, and Adoration of the Magi; the Massacre of the Innocents; the Adoration of the Magi and Shepherds.—24, 33. *Gentile da Fabriano*, The Virgin surrounded by Angels, once attributed to Fra Angelico; the Miracle of the Snowfall, with Pope Liberius tracing the foundations of Sta. M. Maggiore, or Santa Maria ad Nives, at Rome, surrounded by Cardinals; this picture was once attributed to Fra Angelico for its great beauty of expression and delicacy of the details.—27, 29, 47. *D. Ghirlandajo*, The Virgin and Child; the same subject, but colour faded; and St. John caressed by the Virgin, doubtful.—31. *Sandro Botticelli*, The Madonna surrounded by Angels.—34. *Bald. Peruzzi*, A good portrait of Gian Bernardi, a celebrated engraver on precious stones.—35, 41, 54. *Bronzino*, Christ presented to the People, and 2 good male portraits.—36. *Filippino Lippi*, A good Annunciation, with figures of SS. John and Andrew.—42, 48, 55. Martyrs, attributed to *Pesello*; a Coronation of the Virgin; and an Apostle.—52. *Vasari*, A picture allegorical to the virtues of Justinian.—53. *Bugiardini*, A Deposition.—57. *F. Granacci*, A Holy Family, with St. John.

From the Tuscan School a door leads into the two great halls of the Neapolitan, out of the first of which open two smaller rooms (b 3 and b 4), one containing works of the Byzantine and Early Umbrian schools, amongst which the following are most worthy of notice,—2 and 5, Apostles, by *Lorenzo di Bicci*. There are numerous panels attributed to *Giotto*, the *Gaddis*, *Andrea Verrocchio*; one

without reason, to *Cimabue*; a very curious one, No. 44, by *Andrea da Velletri*, a rare master, signed and dated 1336. A Triptych of the Virgin, with the Baptism in the Jordan and Deposition, 52, attributed to *Giotto*, is certainly not by him. The numerous specimens of the Byzantine school offer little interest: the best with a recognised name of the master, No. 41, by *Ricco di Candia*, who has left several of his works in Italy.

The 3 early Christian frescoes in *b 3* are supposed to date from the 6th centy.; they represent figures from a large composition of an Agape or love-feast, and were found in the Catacombs of S. Gennaro. The heads are painted with much spirit; the remainder very inferior. The fresco of the Virgin and Child is probably of the Umbrian school of the 15th centy.

In the adjoining small room are placed small paintings of the

Neapolitan School of the 13th, 14th, and 15th Centuries (XXV. *b 3*).—1, 5. *Silvestro Buono*, A Magdalene and the Baptist.—5. *Roccarderame*, The Archangel Michael. Nos. 11, 12, and 14, are interesting in the history of the Neapolitan school, as recognised works of *Silvestro Buono*, the dead Madonna surrounded by Angels; of *Filippo Tesauo*, of the Virgin and Child, with SS. Jerome, John, Andrew, and Peter Martyr; and by *Maestro Stefanone*, of S. Giacomo della Marca.

Neapolitan School of the 14th, 15th, and 16th Centuries (XXV. *b 5*).—1, 3, 22. *Pietro del Donzello*, Our Saviour on the Cross; St. Martin dividing his Cloak with the Mendicant; the Virgin between SS. Sebastian and James, with a Predella of the Resurrection and half figures of the Twelve Apostles.—6. *Andrea Solario*, or *Lo Zingaro*, a painting particularly worthy of notice, The Virgin and Child throned, attended by St. Peter, St. Paul, St. Sebastian, St. Asprenus, Santa Candida, and other saints; one of the most interesting productions of the Neapolitan school: the Madonna is a portrait of Queen Joanna II.; the female figure on the right of St. Peter

is the daughter of Colantonio del Fiore, to win whose hand Solario became an artist; the last figure at the extreme left behind the mitred bishop St. Asprenus is the painter himself; and the old man behind St. Sebastian that of Colantonio.—2. *Criscuolo*, The Trinity looking from above over the scene of the Nativity.—12, 13. *Ip. Borghese*, 2 Pietàs or dead Christs.—*Ippolito Donzello*, The Resurrection.—23, 32, 33. *Andrea da Salerno*, The Three Miracles of St. Nicola da Bari; the Adoration of the Magi, one of his best works; and S. Benedict, with SS. Maurus and Placidus, and four Doctors of the Church.—31. *Simone Papa*, SS. Jerome and James della Marca invoking St. Michael in favour of two noble Neapolitans.—35. *Imparati*, The Annunciation.

In the adjoining large hall are placed all the remaining works of the Neapolitan painters.

Neapolitan School of the 16th, 17th, and 18th Centuries.—Great Saloon (XXV. *b 6*).—1, 4, 68, 72, and 76. *Micco Spadaro*, or *Domenico Gargiulo*—a very interesting series in an historical point of view. No. 1 represents the Revolution at Naples in 1647, the principal figure being Masaniello on horseback; with its pendant, 4, a view of the Plague-scenes of 1656 in the Piazza del Mercatello; the views of Vesuvius at the period are interesting.—68. Portrait, smoking, supposed, on doubtful grounds however, to be that of Masaniello.—72 and 76. St. Onofrius, Paul the Hermit, and St. Antony in the Desert.—74. The Court of the Certosa of S. Martino during the Plague of 1656, filled with the principal brethren and numerous citizens; among them are Micco Spadaro himself and Salvator Rosa. In the left corner of the painting above are the Virgin and St. Bruno interceding with the Saviour, who sends St. Martin to drive away the Plague personified by a haggard woman.—5. *Criscuolo*, The Adoration of the Magi, a large and fine painting.—8. *Compagno*, The entrance of Don Juan of Austria in 1648; good view of Vesuvius, of

the church and square of Il Carmine.—9, 17, 37, 64, 69, 82. *Stanzioni*, St. Bruno; the Death of Lucrezia; the Adoration of the Shepherds; Two Holy Families.—15, 25, 59, and 61. *Pacecco de Rosa*, Jacob and Rachel, and a Madonna; Peter's Denial of our Lord; St. John and the Infant Jesus; the Baptism of Sta. Candida.—27. *Luca Giordano*, The number of works of this Neapolitan artist is considerable. 22 and 29, Semiramis and the Battle of the Amazons.—30. A Deposition.—49. *Santafede*, The Adoration of the Infant Saviour, with a fine glory of Angels above.—51. A large composition of St. Francis Xavier baptising the Indians; 57. The Supper at Cana; the Daughter of Herod with the Head of the Baptist; 67. The Virgin of the Rosary; 70. A Sketch of the Dedication of the Church of Monte Casino for the large painting there; 73. Christ presented to the People, &c. &c.—32, 34, 66, 92. *A. Vaccaro*, The Repose in Egypt; two Magdalens; St. Antony of Padua.—46 *b. Seb. Conca*, The Virgin in Glory, with Saints.—60. *Lo Spagnoletto*, St. Bruno.—71. *Cav. Calabrese*, St. John the Baptist; 75. The Return of the Prodigal Son.—79. Judith and Holophernes.—86, 90. *Aniello Falcone*, Two Battle-pieces.—93. *C. Coppola*, A curious picture-scene of the Plague in 1656, showing the instruments of punishment of the suspected authors of it. In the centre of this fine hall has been placed a collection of the most interesting mediæval objects in the Museum—ivories, the dagger of Alessandro Farnese; the cases in which they are arranged being formed of sculptured panels of the 17th centy., from the suppressed church of S. Agostino delle Scalze.

In two halls beyond the Neapolitan schools, in the S.W. corner of the Museum, have been placed the many works from the Farnese collections, chiefly belonging to the Dutch, Flemish, and German schools.

1st Room (b 7).—1 and 9. *Fruменти*, Two of the Magi, which belonged to a Triptych.—4. *Wan der Wélde*, A Deposition.—7. Portrait of a Cardinal,

attributed to *Holbein*.—23. a Deposition, of the early German school.—29. Portrait of the Emperor Maximilian, attributed to *Luca Cranach*. There are some other paintings of the early Flemish schools—of *Breughel*, of *Buckleas*—chiefly market scenes.

In the last, or Corner Hall, ends the Pinacoteca with the

Flemish and Dutch Schools (b 8), some of the paintings being very good.

3. *Wouvermans*, a White Horse and handsome landscape.—5. *Porbus*, a richly-dressed Lady.—4, 15. *Teniers the younger*, Violin players.—7, 19, 24, 96.—*Sneyders*, Scenes of dogs and deer.—39. The Denial of Peter, incorrectly attributed to *Vandyke*.—61. Twenty-one small portraits, by artists of the Flemish school, of several members of the Farnese family, beginning with Pope Paul III.; that of the celebrated Prince of Parma, good.—64. *Paul Potter*, Cows in a Meadow.—81. *Teniers the elder*, Group in a tavern.—83, 88. Portraits of Princess Egmont and of the wife of Ranuccio Farnese, both attributed to *Vandyke*, &c. &c.

§ 21. LIBRARIES.

There are five libraries in Naples open to the public: the *B. Nazionale*, the *Branacciana*, dell' *Università*, dei *Girrolomini*, and del *Municipao*. Books are never lent out. No introduction or recommendation is required for admission.

The *Biblioteca Nazionale* was founded in 1780, and first opened to the public in 1804. The hours of admission are from 8 A.M. to 2 P.M. daily, with the exception of Sundays and other holidays. There are—1st, A general Catalogue of the printed books, in 1 vol. fol., printed in 1800; 2nd, The first vol. in fol. of Monsignor Rossi's *Ca*

talogue, printed in 1832, and containing a catalogue of the Bibles and Biblical literature; 3rd, Jannelli's Catalogue of the Latin MSS., in 1 vol. 4to., printed in 1827; 4th, Cirillo's Catalogue of the Greek MSS., in 2 vols. 4to., printed in 1826-1832; 5th, A Catalogue of the Cinquecento editions, in 4 vols. fol., printed in 1828-41.

The Library occupies the vast saloon in the centre of the Museum, about 200 feet in length by 70 feet in breadth, with other smaller apartments attached to it. On entering the part of the library allotted to readers, by a door on the E. side of the building, the visitor receives from one of the *custodes* a printed paper on which he writes the titles of the books he wants, and the press-marks specified in the catalogue, and gives the paper to one of the under librarians, who takes down the books, writes their titles on the printed paper, and gives both the paper and books to the visitor. When the latter goes away, he returns the paper and books to the custode near the door, who, on inspecting them, and finding all right, bows to the visitor, which is the sign for the sentry to let him out. A visitor cannot receive more than three volumes at a time, but he is allowed to change them as often as he pleases. The MSS. and rare books or prints are not given out indiscriminately; any person who wishes to examine them must obtain a special permission. The library is managed by a principal Librarian, called the *Prefetto*, three librarians or *Bibliotecari*, and six under-librarians, etc.

The library contains upwards of 200,000 printed books, of which 6000 are works of the 15th cent., and 4000 MSS., in two separate rooms. Most of these were derived from the Farnese collections, from the library of the Prince of Tarsia, and from those of suppressed monasteries.

The collection of *Printed Books* contains the first book printed at Naples; the earliest edition of Bartolo's *Lectura super Codicem*, printed in 1471 by

Sixtus Reissinger, who had been invited to Naples by Ferdinand of Aragon; the *Æsop* in Latin and Italian, printed by Reissinger (1485), with engravings on wood; the Latin work of Janus Marius, on the Propriety of Old Words (1475), printed by Mathias Moravicus, also invited to Naples by Ferdinand of Aragon; a Missal, printed by Moravicus in 1477; and many other works printed at Naples in the 15th centy. The Library is rich in Aldine editions and collections of works printed by the Etiennes, the Giunti, the Grifi, the Elzevirs, Barbou, Baskerville, Foulis, Bodoni, &c.

Among the *Greek MSS.* are a New Testament, referred to the 10th cent.; the *Alexandra* of Lycophron; the *Paralipomena* of Homer, by Quintus of Smyrna, of the year 1311. Among the *Latin MSS.* are the Bible of the 13th cent., in 2 vols., called the *Biblia Alfonsina*, from Alfonso I., who presented it to the monks of Monte Oliveto; the *Codex* of St. Prosper of Aquitaine; the *Institutiones Grammaticæ* of Charisius Sospiter, of the 8th cent.; the fragments of the Treatise of Gargilius Martialis *De Pomis*, a palimpsest discovered by Cardinal Mai; the *Commentarium* in D. Dionysium Areopag. de *Cœlesti Hierarchia*, et de *divinis Nominibus*, in the handwriting of St. Thomas Aquinas, which is annually exhibited on the festival of that saint in the ch. of S. Domenico; various illuminated Missals and Breviaries; the celebrated Farnese Missal, called *La Flora*, from its beautiful miniatures of flowers, fruits, and insects; the *Minturno* and two other dialogues of Tasso; the Correspondence of Paulus Manutius and Cardinal Seripandi respecting the publication of the Scriptures; and the works of St. Thomas Aquinas and other Fathers. The unrivalled *UFFIZIO* of the Virgin, written by *Monterchi*, and illustrated with miniatures by *Giudio Clovio*, which he executed for Cardinal Alessandro Farnese at the cost of nine years' labour, and which might be called the gem of illuminated works, formerly here, which had been removed to the king's private collection in the palace,

where it was of very difficult access and only seen by special favour, was carried off by King Francis II., with several other precious works of art, on his being driven out of the country in 1860.

The *Biblioteca Brancacciana*, attached to the ch. of S. Angelo a Nilo, was founded in 1675 by Cardinal Francesco Maria Brancaccio, Bishop of Capaccio, and is the oldest library in Naples. The library is open to the public for two hours before sunset daily, except on Sundays and on the festivals and holidays on which the B. Nazionale is closed. It has an alphabetical catalogue of the printed books in one vol. fol., dated 1750, and a MS. one of the MSS. It contains about 70,000 printed books, and 7000 MSS.; the latter consisting chiefly of valuable documents relating to the history of Naples. The library is rich in works on jurisprudence.

The *Biblioteca dell' Università* was founded in 1823, chiefly with the Biblioteca Municipale, which had been formed in the suppressed monastery of Montoliveto out of the Taccone library and those of suppressed convents. It is open to the public on the same days and at the same hours as the Nazionale. The catalogues are in MS. The number of printed books is about 25,000, among which is a valuable collection of works of the 15th cent., and a series by the early printers of Naples.

The *Biblioteca dei Gerolomini*, in the Largo dell' Arcivescovado, is the library of the monastery of the Fathers of the Oratory of S. Filippo Neri. It was founded in 1720, with the purchase of the Valletta library. It is open to the public on the same days as the other libraries, from 9 to 11 A.M. It contains 18,000 printed books, and 60 MSS., of which there is a MS. catalogue. Among its MSS. is a *Seneca* of the 14th cent., with miniatures illuminated by *Lo Zingaro*.

Biblioteca del Municipio, or di S. Giacomo, in the buildings of the Muni-

cipality. It has been formed of books taken from the late King's private library in the Pal. Reale, and from those of suppressed religious communities. It is the most easy of access of all the public libraries, and is the only one open in the evenings.

OTHER LIBRARIES.—There were several private ones; as the Tarsia, the Belvedere, the Berio, and the Cassano Libraries, which were sold on the abolition of entails. The Libraries of S. Domenico, S. Giovanni in Carbonara, S. Severino, and of the Certosa of S. Martino, were dispersed on the suppression of the monasteries by the French in 1806. The following may be mentioned as the most important of the private Libraries to which access can be obtained:—The *Filioli*, in the Strada S. Liborio, containing a complete series of the works cited in the Vocabolario della Crusca.—The *Fusco*, in the Vico Grotta della Marra, remarkable for its numismatic collection, including a complete series of the coins of the Two Sicilies from King Roger to Ferdinand II.; a series of all the coins of the Lombard duchies, and mediæval republics of Southern Italy; and an interesting collection of medals and tokens of the Neapolitan nobility.—The *Policastro*, in the Strada Ferrandina, containing a complete collection of works printed in the city of Naples.—The *Santo Pio*, in the Vico della Pietra Santa; rich in *princeps* editions of the classics, in Aldines, in early Bibles, and in works of the early Italian poets, among which is a Codex of Dante of 1378, and the Petrarch printed on parchment at Venice in 1470.—The *Volpicella*, in the Strada di Montesanto, containing a good collection of works by native authors.

THE ARCHIVES.—The National Archives, called the *Grande Archivio Generale del Regno*, formerly in the Palazzo dei Tribunali or Castel Capuano, was removed in 1844 to the apartments of the suppressed Benedictine Monastery of SS. Severino e Sosio, in the Largo di S. Marcellino. The collec-

tion is divided into four sections,—1. Historical and diplomatic, which extend from the beginning of the 8th cent. to the close of the Spanish vice royalty, embracing the periods of the dukes of Naples, Salerno, and Amalfi: of the Norman dukes and kings; of the Swabian, Angevin, Arragonese, and Spanish sovereigns, &c.; 2. Financial; 3. Judicial; 4. Municipal. Among the first are the original code or "constitutions" of the emperor Frederick II.; and a portion of a register kept by the same sovereign, written on cotton paper in 1239-1240; the Acts of the sovereigns of the house of Anjou, amounting to 380,000 documents alone, which were formerly preserved at the Mint, and hence called the *Archivio della Zecca*; and a great number of charters and diplomas from suppressed monasteries. The collections are remarkably well arranged, and very rich in historical documents; they are open to the public, the regulations as to consulting the documents being most liberal. Attached to the *Archivio* are Professorships of Diplomacy, Palæography, &c.

The Sala dei Documenti Diplomatici is one of the most important portions of the archives, containing the deeds of the earliest period of the Angevin and Aragonese dynasties, the oldest roll being a conveyance of land in A.D. 703. Round the walls are some remarkable documents; amongst others, that by which Ferdinand I. of Aragon bestowed on the poet Sanazzaro his property, where now stands the Ch. of Sta. Maria del Parto, on Mergellina (p. 132).

A large room on the ground floor, which was formerly the *Chapter-house* of the monks, has a finely painted roof by *Corenzio*. In that of the Refectory, now containing the Archives of the Cancelleria, from the Aragonese dynasty to 1860, is a painting, by the same artist, of the Miracle of Loaves and Fishes, which, although containing 117 figures, is said to have been painted in 40 days. The small cloister at the ch., but entered from the Court e *Archivio*, has a handsome double

corridor by *Ciccione*, remarkable for the frescoes by *Lo Zingaro*, representing events in the life of St. Benedict; they are interesting in the history of the Neapolitan School of Painting for the variety of the subjects, and the numerous portraits of contemporary personages: in the centre of this cloister grows one of the finest specimens of the Oriental plane (*Platanus Orientalis*), in the bifurcation of which grows an ordinary sized fig-tree.

§ 22. ROYAL PALACES.

The PALAZZO REALE was begun in 1600 by command of Philip III., during the viceroyalty of the Count de Lemos, from the designs of *Domenico Fontana*, and is considered the masterpiece of that architect. The front, 520 ft. long, presents the Doric, Ionic, and Composite orders in the pilasters of its three stories; the Doric of the ground story, in Fontana's design, formed an open portico, with three entrances flanked by columns of granite from the Isola del Giglio. Many of the arches have been walled up to give solidity to the building. The first and second floors have on each front 21 windows. The principal court has a double row of porticos. The palace was partly destroyed by fire in 1837, and has been since repaired and enlarged by Ferdinand II., especially towards the Piazza di S. Carlo, where a garden has been planted, and two colossal bronze horses, presented to the king by the Emperor Nicholas of Russia, in recollection of his reception in 1844. These statues are by Russian artists, and cast in St. Petersburg. The grand staircase, which was constructed in 1651 by the viceroy Oñate, leading to the state apartments, has been recently restored with great magnificence, and ornamented with works of modern sculptors. The *Chapel* is remarkable for its altar of precious marbles, formerly in the ch. of Santa Teresa, and the statue of the Virgin of the Conception by Fansaga. The

state apartments contain still some good pictures, although several were carried off by Francis II. when he fled in 1860, most of which have been since removed to Madrid: among others, *THE MADONNA AND CHILD* by *Raphael*, executed for the convent of S. Antonio at Perugia, whence it passed to the Colonna family at Rome, and from them to the King of Naples. This is one of Raphael's most interesting works, and is supposed to have been painted immediately after his first visit to Florence. The most remarkable paintings in the state apartments are — The Workshop of St. Joseph, and the Visit of St. Joachim to Elizabeth, by *Schidone*; a portrait of Henry VIII., by *Holbein*; those of Alessandro Farnese and Gonzalvo de Cordova, and a Magdalen, by *Titian*; the Orpheus, and the Christ disputing with the Doctors, by *M. A. Curavaggio*; the Virgin and S. Bruno, by *Spagnoletto*; St. Ignatius, by *Stanzioni*; the Marriage of St. Catherine, by *Schidone*; Portrait of General Gonzalvo, by *Titian*; the S. Catherine and the S. John by *Annibale Caracci*; two portraits by *Rembrandt* and *Velasquez*; Joseph's Dream, by *Guercino*; the Rebecca, by *Albani*. The handsome tapestries in the throne-room, representing the different provinces of the kingdom, were made at the Albergo dei Poveri in 1818. In the second floor are the private apartments occupied by the Royal family, which contain some pictures by *Rubens* and *Miel*, and many of modern artists. In the garden on the N. of the palace is the Artesian well noticed at p. 99.

Palazzo Reale di Capodimonte (open daily from 10 to 4, with an order to be obtained at an office in the Pal. Reale), the suburban villa of the king, was begun by Charles III. from the designs of *Medrano*. It stands upon a hill, commanding an extensive view of the city, and was a favourite retreat of the court. The palace is a vast rectangular building, enclosing 3 large courts: being built on the site of an ancient stone-quarry, it has been necessary to strengthen the foundations

by an extensive system of substructions. It is badly supplied with water. The rooms are spacious, and entirely dedicated to modern paintings and the collection of arms or *Armeria*. Most of the paintings have been brought from the several royal palaces, and are almost exclusively of the Neapolitan school; the most worthy of the visitor's notice being 2 large subjects of the Deaths of Julius Cæsar and Virginia, by *Cannuccini* of Rome. In the different halls of the paintings are several indifferent specimens of sculpture and of porcelain, chiefly from the royal villa at Portici. The *Armeria*, or *Armoury*, formerly in the royal palace at Naples, is very extensive, embracing all descriptions of defensive weapons from the 13th centy. to the present. They are arranged in a great number of halls, in a semi-chronological order, but without hitherto any catalogue. Amongst them the most worthy of notice are—the armour of the Norman king Roger, of Ferdinand I. of Aragon, of Alexander Farnese, and of Victor Amadeus of Savoy; the swords given by Ferdinand I. to Scanderbeg, and by Louis XIV. to his grandson the Duke of Anjou on his mounting the throne of Spain. The collection of Oriental arms is very rich, and that of modern European weapons very extensive. As a collection of mediæval armour, this *Armeria* is behind those at the Tower of London and at Turin.

At the N.W. corner of the palace is a small room, which will be opened by the custode on application, which is known as the Porcelain Cabinet or Boudoir, from its being very handsomely decorated with figures of men, animals, and plants in the best kind of Capo di Monte china-ware, looking-glasses, and porcelain arabesque work.

The grounds are about 3 m. in circuit. They are beautifully situated, and well laid out; part in the formal style, with a thick wood of evergreen oaks; and part in the English park style, with winding drives, &c.

To visit the royal palaces, orders must be obtained, which are granted

with families as an office in the Royal Palace. Most of the inner-departments will be able to procure these works, without which antiquaries can scarcely be obtained.

But a few days after the capture, but the daughter lived to become a Dominican nun. It now belongs to the Prince of S. Antonio, and contains some pictures and sculptures by modern Italian artists.

Palazzo Isola, in the Toleon, built about 1761 by Giovanni Berio, Marquis of Salza, was formerly celebrated for its gallery of pictures and library, which have been dispersed.

Palazzo Zingone, in the Strada Comasini, built in the 16th cent. by the Ferrao family, though spoiled by some additions in the last cent., is still an edifice of imposing magnificence. The frescoes, now much damaged, were executed by *Palazzo de' Caracciolo*, when he fled to Naples in 1532 from the sack of Rome.

Palazzo Calabritto, a huge pile in the Piazza Garofalo, was the palace of the Duca di Calabritto, but it has long passed into other hands. The façade and the staircase are by Vanvitelli.

Palazzo Carafa, built in 1512, on the summit of Pizzofalcone, by Andrea Carafa, Count of Santa Severina, who adorned it with fountains and gardens. Some portions of his edifice may still be traced; but after the popular tumults of 1651 the government purchased it, and converted it into barracks. It is still used for this purpose, a portion of it being occupied by the royal Topographical office, *Uffizio Topografico*. This establishment has two branches,—the one is devoted to the construction and engraving of maps and of hydrographic surveys; the other contains the military library, the national collection of charts, plans of cities, models of fortresses, &c.

Palazzo Carafa, in the Strada S. Biagio de' Librai, built by that branch of the Carafa family which bore the title of Princes of Montorio. Paul IV., and his nephew Cardinal Carafa, by whom the façade and cornice were added, were born in it. The lower part of the building is now converted

22. PRIVATE PALACES.

The palaces of Naples, with few exceptions, have scarcely any claim to architectural beauty, compared with those of Upper Italy and Rome. We shall notice the most remarkable either for architecture, for the objects of art they contain, or for their historical associations.

Palazzo Angri, in the Piazza dello Spirito Santo, was designed by *Vasidelli* about 1773, and completed by his son Carlo. It contains a small collection of pictures, among which is a Christ at the Column, by *Tadma*; a Job, by *Spagnuolo*; St. Sebastian, by *Schidone*; St. Peter, by *Gherardo delle Notti*; St. Ursula, by *Correggio*; a Madonna and Child, attributed to *Correggio*; and some portraits of the Doria family by *Rubens* and *Vandyke*.

Palazzo Avellino, in the Strada S. Giovanni in Porto, founded in the 14th cent., and rebuilt in its present form in 1616, by Camillo Caracciolo, Prince of Avellino, after the great victories gained under Philip II. and III. of Spain in the Low Countries, France, and Italy.

Palazzo Napua, or S. Antino, in the Largo del Mercatello, built in 1660, the designs of *Carlo Fontana*, *Urbizio Ruffo*, who captured a galley conveying the Sultana daughter to the coast of Syria, founded in the building the treasury in the galley. The Sultana

into shops; but the beautiful cornice remains.

Palazzo Caramanico, in the Strada Fontana Medina, now the property of Barone Compagni, is one of the good specimens of *Fuga's* skill. There is another P. C. on the Chiatamone.

Palazzo Casacalenda, in the Piazza di S. Domenico Maggiore, built in 1770 from the designs of *Vanvitelli*, is imposing from its mass. The elliptical arches of the courtyard supported by marble columns and pilasters, are admired by architects.

Palazzo Cassaro, belonging to the Prince of Cassaro, contains a gallery of pictures, among which are a Calvary by *Adam Elsheimer*; a Madonna, by *Buonrocchi*; a fine pastoral landscape, by *Breughel*; a landscape with a waterfall, by *Salvator Rosa*; the Marriage at Cana, by *Tintoretto*; St. Peter penitent, by *Spagnoletto*; the Holy Family, by *Parmigianino*; the Madonna and Child, by *Luca d' Olanda*, etc.

Palazzo Cellammare, near the ch. of S. Orsola, in the Strada di Chiaia, restored in its present form by the Duke of Giovenazzo, who purchased it in 1727, and had the apartments decorated by *Giacomo del Pò*, and other artists. The extensive gardens, which surround the palace, command fine views over the city and the bay.

Palazzo Colonna.—In an angle of the Strada Mezzocannone are the remains of the palace of Fabrizio Colonna, Grand Constable of the kingdom, who employed *Caravaggio* in 1527 to decorate it with paintings in chiaro-scuro, some of which, though defaced by time, are still to be seen, with beautiful windows of the same period.

Palazzo Corigliano, in the Piazza di S. Domenico Maggiore, built about 1500 from the designs of *Mormando*, whose skilful adaptation of the Doric style to the purposes of modern architecture may still be seen in the front of the lower storey of the palace. The in-

terior is richly decorated in the style of the last century.

Palazzo Cuomo, a deserted palace, attached to the monastery of S. Severo, was designed by *Agnolo Aniello del Fiore*: it was the residence of Lucrezia d' Alagni, for whom Alfonso I. wished to divorce his queen. The details of some of the windows are of an elaborate character.

Palazzo d'Avalos, in the Piazza del Vasto, behind the Riviera di Chiaia, which belonged to the Marchese del Vasto, was remodelled in the last cent. by *Cioffredo*, and contained many objects of interest, foremost among which were the Cæsars by *Titian*, and seven tapestries presented by Charles V. to the Marquis of Pescara, as an acknowledgment of his services at the battle of Pavia in 1525—representing scenes of that victory; the figures, of life-size, being portraits of the leading personages who were distinguished in it. They were executed in Flanders from the drawings of the first artists in Italy; the figures were designed by *Titian*, and the ornamental portions by *Tintoretto*. The Cæsars by *Titian*, 11 in number (the 12th is in the Gallery at Florence, its place in the series here supplied by a copy made by *L. Giordano*), with the other collections of paintings, objects of art and historical interest, formerly in this palace, were bequeathed (Sept. 1862) by the last male descendant of the hero of Pavia to the National Museum, where they are concealed from public view pending legal proceedings as to the validity of the bequest.

Palazzo Fondi, opposite the Fontana Medina, built from the designs of *Vanvitelli*. It contains a gallery of pictures, among which are the Martyrdom of S. Januarius, one of the finest works of *Calabrese*; four landscapes by *Salvator Rosa*; the portrait of Marini, the poet, by *Caravaggio*; a Holy Family by *Schidone*; a small portrait of S. Filippo Neri by *Domenichino*; the Madonna Addolorata by *Lionardo da Vinci*; the head of S. Bonaventura, and a re-

plica of the Madonna del Carduellino in the Louvre, by *Raphael*; Diana and Calisto by *Rubens*; two Venetian views by *Canaletti*; a portrait of Joanna II. by *Lo Zingaro*; a portrait of himself by *Rembrandt*; the Palace of the Inquisition at Madrid by *Velasquez*; and some portraits of the Genoese family of Marini by *Vandyke*.

Palazzo Galbiati, in the Piazza S. Domenico Maggiore, was the residence of *Antonello Petrucci*, the secretary of Alfonso I. of Aragon. Its handsome marble gateway is said to be the work of *Agnolo Aniello del Fiore*.

Palazzo Giusso, or *della Torre*, in the Piazza di S. Giovanni Maggiore. The fine façade, with its columns of the composite order, was built about 1650, by Cardinal *Filomarino*, of the Dukes della Torre. Few palaces in Naples are constructed with more solidity. The present proprietor, Signor *Giusso*, has a large collection of drawings and a good Cabinet of Medals.

Palazzo Gravina, in the Strada di Monte Oliveto, is still the finest palace in Naples as a work of art, though despoiled of its original proportions. The barbarous attic above the fine old cornice, and the Doric gateway of white marble, are modern additions. The palace was built at the close of the 15th cent. by *Ferdinando Orsini*, Duke of Gravina, from the designs of *Gabriele d'Agnolo*, and is considered one of the best works of the period. On the frieze was the inscription which declared the hospitality of the founder in the announcement that he erected the palace for himself, his family, and all his friends:—*Sibi suisque et amicis omnibus a fundamentis erexit*. It was obliterated a few years ago when Count *Ricciardi* became its owner. The palace belongs now to the government, and is tenanted by the General Post and Telegraph offices.

Palazzo Muddaloni, a massive pile, standing isolated in the Toledo, at the corner of the Strada Sta. Trinità, was erected by the Marchese del Vasto,

but afterwards became the property of the Dukes of Maddaloni. The doorway and the stairs were designed by *Fansaga*. The interior contains a hall of fine proportions, with a large oil painting on the ceiling by *Francesco di Mura*, representing the siege of Naples by Alfonso I. of Aragon.

Palazzo Marigliano, in the Strada S. Biagio de' Librai, called also *Palazzo della Riccia*, from the title of its founder, *Bartolommeo di Capua*, Prince of Riccia. It was begun in the 15th cent. by *Ciccione*, and completed at a more recent time. The gracefulness of the details adds to the general effect of the design; and though its original features are injured by the shops which now occupy the basement, it is still one of the most elegant palaces in Naples.

Palazzo de' Municipio, in the Piazza of the same name, was begun in 1819 by *Ferdinand I.*, and completed in 1825 by *Francis I.* from the designs of *Luigi* and *Stefano Gasse*, for the purpose of uniting the principal public offices under one roof. It covers nearly 200,000 square feet of ground, and contains 6 courts, 846 apartments, and 40 corridors. The principal vestibule contains statues of *King Roger*, of *Frederick II.*, *Ferdinand I.*, and *Francis I.* In the Exchange, or *Bolsa*, which forms a part of the ground floor, is a statue of *Flavio Gioia*.

Palazzo Miranda, in the Strada di Santa Caterina di Chiaia, built in 1780 by *Barba* for the Duchess of Miranda, is now the property of the Prince of Ottajano. The collection of pictures includes the *St. Jerome* in the Desert, and *Mary weeping over the Body of the Saviour*, by *Spagnoletto*; *Joseph and Potiphar's Wife*, by *Guido*; the Marriage of *St. Catherine*, by *Albert Durer* (?); the Banquet of the Gods, and an allegorical painting of the Triumph of Beauty, by *Rubens*, &c.

Palazzo Miroballo, in a little street of that name, in the midst of the old

and crowded *Quartiere del Pendino*, built in 1462 by Giovanni Miroballo, the favourite of Ferdinand I. of Aragon, from the designs of *Ciccione*. There only remains the doorway, profusely covered with sculptured arabesques and trophies.

Palazzo Monticelli, in the *Strada Banchi Nuovi*: an interesting specimen of the domestic architecture of the 15th century, attributed to *Antonio Baboccio*. The ground floor, with its façade still decorated with the *lilies* of the house of Anjou, and the feathered Pen, the armorial cognizance of its founders, was built by Antonio and Onofrio di Penna, the former a privy councillor, the latter the secretary, of King Ladislaus. An inscription over the doorway gives 1406 as the date of its erection. This palace was long inhabited by the celebrated mineralogist Don Teodoro Monticelli, and contained his rich collection of Vesuvian productions, which was purchased by the University and our British Museum.

Palazzo Pianura, in the *Vicolo dei Cinesanti*, near the ch. of S. Paolo, was built by Giulio de Scortiatis, a favourite and counsellor of Ferdinand I. of Aragon. It was afterwards the residence of *Marini*, the poet. Its marble doorway has elaborate and delicate sculptures of trophies and acanthus-leaves. On the ancient wooden gates are arabesques and figures in relief.

Palazzo Regina, in the *Vico Bisi*, behind the statue representing the Nile, was, in the 15th cent., the residence of Antonio Beccadelli, the historian, better known as *Panormita*, who became the private secretary and biographer of Alfonso I. of Aragon.

Palazzo Sanfelice, in the *Strada della Sanità*, built in 1728, by Sanfelice, the architect, for his own residence, is remarkable for its double geometrical staircase. The chapel contains four colossal marble statues of the Seasons, with some bas-reliefs, by the school of *Sanmartino*.

Palazzo Sansevero, on the E. side of the *Piazza di S. Domenico Maggiore*, built in the 16th cent. from the designs of *Giovanni da Nola*, and remodelled in the last by Raimondo di Sangro, who employed *Corenzio* to decorate the interior with frescoes. This palace, on the night of the 16th October, 1590, was the scene of a domestic tragedy. Carlo Gesualdo, Prince of Venosa, and the nephew of S. Carlo Borromeo, discovered his wife with Fabrizio Colonna, Duke of Andria, and killed both her and her paramour on the spot. He then retired to his castle at Gesualdo, and devoted the remainder of his life to religious exercises. He was buried in a chapel which he had erected in the ch. of Gesù Nuovo.

Palazzo Santangelo, in the *Strada di S. Biagio de' Librai*, was begun in the 13th cent., from the designs of *Masuccio I.* and restored in 1466 by *Diomedes Carafa*, Count of *Maddaloni*. The sculptures of the beautiful doorway in marble, designed by *Agnolo Aniello del Fiore*, are characterised by their delicacy and grace: as well as the original inlaid wooden doors, they bear amidst their carved ornaments the arms of *Diomedes Carafa*. The façade and the stairs were originally adorned with statues, busts, and bas-reliefs, but only two of them remain. In the court-yard was preserved the colossal antique bronze head of a horse, now in the *Museo Borbonico*. Its place has been supplied by a copy in terracotta, placed here by the *Santangelo* family, who converted the palace in the course of the last few years into a Museum of antiquities and art. Among the pictures are several fine landscapes by *Salvator Rosa*; the Entombment by *Vandyke*; an interesting portrait by *Albert Durer*, with his monogram and the date 1508; portraits of *Rubens* and himself on one canvas by *Vandyke*; portraits of the *Marchese di Pescara* and *Vittoria Colonna* by *Sebastiano del Piombo*; a Head of an Angel by *Correggio*; a sketch in oils of the *Last Judgment* by *Michael Angelo*; the *Holy Family*, one of the finest works of *Ghirlandaio*; and the *Assumption* of th

Virgin by *Michael Woldgenoth*, painted for the family of Volkamerin of Nuremberg, and dated 1479. The series of coins and medals formed by the late Marquis Santangelo, one of the most complete in Italy, particularly rich in all that can illustrate the numismatic history of the kingdom of the Two Sicilies from the earliest period of the Greek colonisation to the present time, as well as of ancient vases, glass, and bronzes, have been purchased by the municipality of Naples, and removed to the Museo Nazionale, the paintings remaining in the hands of the family.

Palazzo Satriano, in the Piazza della Vittoria, formerly the property of the Ravaschieri family, was in 1675 the residence of the Marquez de los Velez, one of the viceroys of Charles II. The façade, courtyard, and staircase were restored by *Sinfelice*.

Palazzo Stigliano, in the Toledo, was built for the Viceroy Duke d'Osuna, by *Fansaga*. It became the residence of John Van den Eynden, the rich Flemish merchant, whose daughter brought it, by marriage, to the Prince of Stigliano, a branch of the Colonna family. It has been sold and divided into apartments.

The Palace of the late *Count of Syracuse*, on the Riviera di Chiaia, formerly of the Prince of Torella. It was built in 1535 by Ferdinand Alarcon, Marchese della Valle Siciliana, a general of Charles V.; it was then so far from the city, that a tower, still visible, was added to the building as a security against any sudden descent of the Turks. It was entirely modernised in 1838; it now belongs to the government. The adjoining Palace, in the midst of a handsome garden, in which are two remarkable specimens of the Norfolk Island pine (*Arancoria*), until recently the property of one of the Barons de Rothschild, now belongs to the Sicilian Duke of Monteleone, the descendant of Cortez in the female line.

Palazzo della Vicaria Vecchia, in the *Strada Forcella*, near the ch. of S. Giorgio

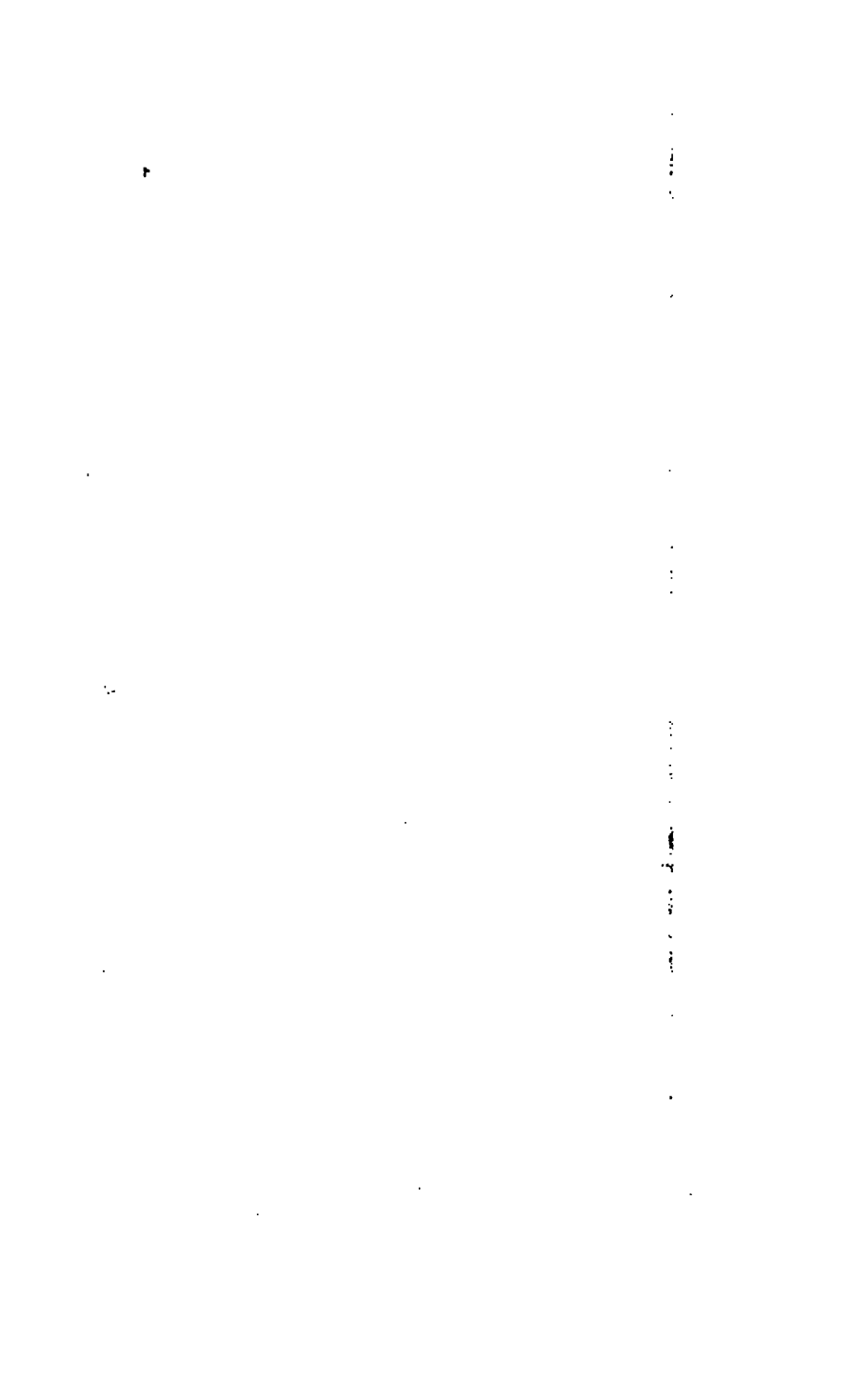
Maggiore. The entrance door, the basement, the windows of the first floor, and the pilasters of Composite Order, are the only remains of the original palace erected early part of the 16th cent. In the courtyard is a broken statue representing Hercules and the Nemean Lion, and a bas-relief with a portrait of Queen Joanna II.

§ 24. VILLAS.

Villa Regina Isabella, on the Capodimonte, derives its name from the Queen Dowager of Ferrol. It was built in 1809, for *Don Gallo*, from the designs of *Don Gervasio*, and stands upon arches and terraces. The situation is extremely picturesque; the gardens are laid out in terraces, but the chief interest of the view, especially towards the sea, which is nowhere seen to advantage. The interior is richly furnished with elegance and taste. Some pictures, including a portrait by *Lionardo da Vinci*; 2 by *Andrea del Sarto*; a portrait of *Correggio*; and family portraits of the *House of Aragon*. In the collection of bronzes, &c., is a bronze table, found in 1829, with a Latin inscription relating to the election of that city. The villa was the property of the *Conte di S. Angelo*, married the widow of *Ferdinando*.

Villa Angri, on the hill of Posilipo, the property of *Prince Angri*, commander of the bay.

Villa Minutolo, on the hill of Posilipo, was built by the *Margrave of Anjou*, whose son, *Mr. Kepp*, bequeathed it to the *Municipality*. It is in the form of a temple.



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English Miles



Villa Belsvedere, on the Vomero, belonged formerly to the Principe di Belsvedere. It is now let out in apartments.

Villa Floridiana, on the Vomero, derives its name from the second wife of Ferdinand IV., Lucia Migliaccio, Princess of Partanna and Duchess of Florida, upon whom it was settled by his Majesty. At her death, in 1827, it was divided into three portions, of which the largest devolved to her daughter, who married the Conte di Monte Sant' Angelo, by whom the second portion was purchased and reunited to her inheritance. The Casino, built by Niccolini, is a fine square building with two flights of marble steps leading to the garden, which commands beautiful views of the bay. The grounds have been recently handsomely laid out. Permission to visit them must be obtained from the Conte di Monte Sant' Angelo, Pal. Gerace, Pizzofalcone.

Villa Gerace, also called *Serranarina*, beautifully situated at the end of the hill of Posilipo close by the sea. It belongs to the Duke of Terranova of the Gerace family.

Villa Lucia, the third portion of the Villa Floridiana, formerly the property of Count Tyskewitz, a Polish nobleman, by whom it had been tastefully laid out and planted, and from whom it has passed by purchase for 10,000*l.* to one of our countrymen, Mr. Young. It is approached by a winding road and by a bridge in marble of an elegant and bold construction thrown across the ravine. The view from it over the Bay, Vesuvius, &c., is unrivalled. The Casino has been decorated in gaudy colours, in the style of the Pompeian houses.

Villa Maio, on the Infrascata; the property of the Marchese Maio, commanding a fine view over the bay.

Villa Ricciardi, or *Villa dei Camaldoli*, built on the hill of the Vomero by Francesco Ricciardi, Count of Camaldoli, Minister of Justice under Murat. It

is remarkable for the beauty of its position.

Villa Rocca Romana, on the slope of Posilipo, the pagoda of the Duke of the same name, known for its zoological collection and handsome gardens.

Other Villas.—The *Villa Ruffo*, near the castle of S. Elmo, on the Vomero, long the residence of the Cardinal who played so important a part in the political events of 1799; the *Villa Pallino*, on the side of Capodimonte; the *Villa Regina*, on the Vomero, remarkable only for the fine view it commands; the *Villa Tricase*, beautifully placed at the extremity of the Collina di Chiaia, where it joins the hill of Posilipo; the *Villa Scaletta*, on the hill of Posilipo; the *Villa Rocca Matilde*, on the sea-shore of Posilipo, the property of the heirs of the late Marchesa Salza; and the *Villa Delahante*, belonging to the great French financier of that name, in one of the loveliest positions on the hill of Posilipo, in the midst of beautiful grounds and gardens. There are several pretty villas, surrounded by gardens, about Antignano and on the hill of Capodimonte.

§ 25. DRIVES AND RIDES IN THE IMMEDIATE ENVIRONS OF NAPLES.

At the extremity of the Riviera di Chiaia the broad street divides into two branches: that on the l. is the *Mergellina*; that on the rt. is the *Strada di Piedigrotta*, which leads to the entrance of the Grotta by a deep cutting in the tufaceous rock.

1. *Grotta di Pozzuoli*, or *di Posilipo*.—A tunnel excavated in the older volcanic tufa, nearly from E. to W. It is 2244 ft. long, and 21½ ft. wide. Its height is unequal; at the E. entrance it is 69 ft., in the centre it is only 25. It is ventilated by two circular air-shafts, which pierce the roof in an oblique direction, and i

lighted day and night by numerous gas-lamps. We find no mention of this tunnel before the time of Nero, though attempts have been made to show that it must have existed from the earliest times of Cumæ and Naples. A passage of Strabo has been quoted as referring to this grotto, but it undoubtedly refers to that near the *Punta di Coroglio* (p. 191); otherwise his description of its having many air-shafts, and being wide enough for two carriages abreast, would be in direct opposition to Seneca's and Petronius' descriptions, and to the fact that the Grotta had no air-shafts before they were opened by Alfonso of Aragon. Seneca, who passed through it on his way from Baïæ to Naples, describes it as a long prison, so full of dust and mud and so gloomy that there was nothing but "darkness visible." *Totum athletarum fatum mihi illo die perpetiendum fuit, a ceromate nos haphè excepit in Crypta Neapolitana. Nihil illo carcere longius, nihil illis faucibus obscurius quæ nobis præstant, non ut per tenebras videamus sed ut ipsas: eadem via eodem die luto et pulvere laboravimus.* Petronius describes it as being so low that it was necessary to stoop in passing through. In the middle ages it was believed to be the work of Virgil. Petrarch says that in his time the people regarded it as formed by the magic incantations of the poet. King Robert, he tells us, conducted him to the Grotta, and asked him what he thought of the popular belief. "Relying," says Petrarch, "on the royal humanity, I jestingly answered that I had nowhere read that Virgil was a magician. To this the king, assenting with a nod, confessed that the place showed traces not of magic, but of iron, *non illic magici, sed ferri vestigia confessus est.*" In the 15th cent. it was enlarged by Alfonso I., who lowered the floor, opened the two air-shafts, and raised the roof at the extremities. The sides exhibit a proof of this enlargement in the marks left by the axles of the wheels of vehicles in the sides, many feet above the level of the present roadway. In the centre of the tunnel here is a little recess, now forming

a chapel of the Virgin, before which a lamp is always burning. In the 16th cent. Don Pedro di Toledo paved it. Charles III. renewed the pavement and repaired the roof and sides as we now see them, strengthening the former in places where it was decayed, by erecting arches for its support.

2. TOMB OF VIRGIL.—Near the E. entrance to the Grotta is the Roman *columbarium* known as the Tomb of Virgil. The ascent is by a stair cut in the rock, near the E. entrance to the grotta, of which the blacksmith who lives close by has the key. The custode of the Vigna, in which the tomb is situated, will not grant admission to it except on paying $\frac{1}{2}$ fr. Standing on the brow of the precipice, overlooking the Grotta, it can perhaps be better seen from there than higher up. It is now clothed with ivy, and the site nearly concealed; but, when it was first erected, must have been visible from the ancient road at a higher level than the modern one and from the shore, from which it is about $\frac{1}{4}$ m. distant. The Tomb consists of a chamber about 15 feet square, with a vaulted roof, and lighted by 2 windows. In the walls are 10 niches for cinerary urns, a doorway, and what appears to have been a larger niche in the ruined wall opposite the entrance. Virgil had a villa on the shores of Posilipo, in which he wrote the Eclogues and the Georgics. The *Æneid* also was written either in this villa or at Naples. After finishing the 12th Book, and before he had revised the poem, he set out by sea for Greece to meet Augustus on his return from the East, a voyage which Horace has invested with a melancholy interest by that touching ode in which he prays that the ship may bear him safely to the Attic shores,

Sic te diva potens Cypri,
Sic fratres Helenæ, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis, præter Iapyga,
Navis, quæ tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor;
Et serves animæ dimidium mœæ.

Od. 1. 3.

Virgil met Augustus at Athens, but, being attacked by illness at Megara, he was obliged to return to Italy. He landed at Brundisium in a very feeble state, and died there a few days afterwards, B.C. 19. His remains, at his request, were conveyed to Naples for interment, but the precise spot where his ashes were deposited is not mentioned by any cotemporary writer. The evidence which connects this monument with the Tomb of the poet is by no means so weak as was supposed by Cluverius, who founded his objection on a too literal interpretation of some verses of Statius. This poet, who was born at Naples about half a cent. after Virgil's death, describes his visits to the Tomb, telling us that he followed the shore to reach it, and composed his verses while reclining within its precincts:—

...En egomet somnum et geniale secutus
Littus, ubi Ausonio se condidit hospita portu
Parthenope, tennes ignavo pollice chordas
Pulso, Maroneique sedens in margine templi
Sumo animum, et magni tumulis accanto
magistri:

Hæc ego Chalcidicis, ad te, Marcelle, sonabam
Littoribus fractas ubi Vesubius erigit iras,
Æmula Trinacris volvens incendia flammis.

From the mention of Vesuvius in these lines, and from the word *littus*, Cluverius inferred that the Tomb was on the shore at the foot of the volcano; but if a single line may thus be separated from the context, which is a general description of the scenery commanded from the locality, we might as well contend that the words *Chalcidicis littoribus* would fix the site of the Tomb on the shores of Cumæ. This expression, which is obviously inapplicable to the neighbourhood of Vesuvius, is the strongest argument against the theory of Cluverius, and of those who, like Addison, have followed his authority. Taken in connexion with the rest of the passage, it shows that the Tomb was situated near the W. shores of the Bay of Naples; but it proves nothing which will identify the locality, unless the opening lines may be considered to indicate that Naples and Vesuvius were visible from the spot. Cotemporary with Statius was

Silius Italicus, whose idolatry of Virgil was so great that he made a pilgrimage to Naples for the purpose of visiting his tomb. Silius found it so deserted that it was kept by a solitary peasant. From this degradation he rescued it by purchasing the grounds in which it stood, having previously become the owner of the Villa of Cicero at Arpinum, to which Martial alludes.

Silius hæc magni celebrat monumenta Maronis
Jugera sacundi qui Ciceronis habet.

Heredem dominumque sui tumulique larisque
Non alium mallet nec Maro nec Cicero.
Ep. xi. 48.

Jam prope desertos cineres, et sancta Maronis
Nomina qui coheret pauper et unus erat.
Ep. xi. 49.

Having thus become possessor of the site, he was accustomed, as Pliny tells us, to approach it with the same reverence as he would show to a sacred edifice, and to keep, on the spot, the birthday of Virgil more religiously than his own. These facts, however, afford no evidence as to the site of the Tomb. The Neapolitan antiquaries have adduced a more direct confirmation in the Life of Virgil attributed to Donatus, a writer of the 4th cent. In this work it is stated that the ashes of Virgil were placed in a tomb on the *Via Puteolana, cryptam Pausilyponam, versus*, near the Grotta di Posilipo, at the 2nd milestone from the city. The old gate of Naples called the Porta Puteolana, destroyed in 1300, was situated on the spot now occupied by the obelisk in the Piazza di S. Domenico, a position which corresponds exactly with the distance of the obelisk from this Tomb. But there is some reason to believe that the Life attributed to Donatus was written much later than the 4th cent. We can therefore rely no more on Donatus as an authority than on the testimony of St. Jerome to the same effect, as given in the Chronicle of Eusebius, which Heyne and other critics now suppose to have been interpolated. Although, however, we may question the authenticity of both these works, it is difficult to doubt that the date of their composition was sufficiently early

to afford strong collateral evidence of the antiquity of the tradition which connects the ruin with the Tomb of Virgil. From the earliest period of the revival of letters this tradition has been unbroken, and we know that it was accepted without question by all the great masters of Italian literature. Petrarch was accompanied to the spot by King Robert, and he is said to have planted a laurel upon it. Boccaccio acknowledged the truth of the tradition by feeling his love of letters kindled by the *religio loci*, and by renouncing in the presence of the Tomb the mercantile pursuits to which his father had destined him. At this period of the 14th cent. there is evidence that the Tomb was entire. Capaccio, in his 'Historia Puteolana,' cites Alfonso Heredia, Bishop of Ariano, who was living in 1500, and was a canon of the neighbouring ch. of S. Maria di Piedigrotta, to which the farm containing the Tomb belonged. The bishop is said to have possessed records proving that the Tomb was perfect in 1326, and that it had 9 small columns supporting a marble urn, with the well-known inscription on the frieze:—

Mantua me genuit, Calabri rapuere, tenet
nunc
Parthenope; cecini pascua, rura, duces.

He says that the urn and columns, and some small statues which decorated the Tomb, were given by Robert of Anjou to the Cardinal of Mantua for removal to Virgil's birthplace at Andes near that city; that the Cardinal, returning by sea, died at Genoa, and that all trace of the precious relics perished with him. Giovanni Villani, in his *Chroniche de Napole*, published in 1526, also describes the form and arrangement of the Tomb, and says that the marble which contained the epitaph, carved in antique characters, was entire in 1326. Pietro di Stefano, in his *Descrizione de' Luoghi Sacri*, confirms Capaccio's statement respecting the existence of the urn at the beginning of the 14th cent., but states that King Robert removed it to the Castel Nuovo, for its better preservation; but though Alfonso of Aragon had diligent search made, not

a trace of it was found in the middle of the 15th centy. Eugenio Caracciolo, in his *Napoli Sacra*, published in 1623, states that a stone had been discovered in the neighbourhood, bearing the inscription—*Siste, Viator, quæso, pauca legito, hic Maro situs est*. Cardinal Bembo in the 16th cent. has shown his belief in the tomb by the epitaph which he composed for Sannazzaro (see p. 132). To a different pen must be attributed the inscription which was placed here in 1554:—

Qui Cineres? Tumuli hæc Vestigia? Condi-
tur olim
Ille hic qui cecinit pascua, rura, duces.

Capaccio tells us, that there were formerly these two other lines:—

Quod scissus tumulus? Quod fracta sit urna
quid inde?
Sat celebris locus hic nomine vatis erit.

The laurel supposed to have been planted by Petrarch disappeared in the beginning of the present cent. under the knives of visitors of all nations; and the one planted as its successor by Casimir Delavigne has as little chance of perpetuity. The Margravine of Baireuth in the last cent. had a branch of Petrarch's laurel cut off and sent to her brother Frederick the Great, accompanied by some lines written by Voltaire expressive of the appropriateness of such a gift to his military glory and poetic talents; and the Russian Admiral Czernischeff made a similar present to Voltaire himself during his visit to Ferney. We have no space to record the many other reminiscences of the tomb. It has now become venerable by the homage which men of genius during six centuries have paid to it; and where such pilgrims have trod, posterity will regard the spot as one of those consecrated sites upon which has been fixed the seal of immortality.

Vespero è già colà dove sepolto
È l' corpo, dentro al quale io facea ombra:
Napoli l' ha, e da Brandizio è tolto.
DANTE, *Purg.* III. 25-27.

3. *Fuorigrotta*. At the W. extremity of the Grotta is the village of Fuorigrotta, where several roads branch off.

The 1st turn on the rt. joins the new road by Orsolone to Capodimonte. The 2nd leads to *Pianura*, a village 3 m. off, at the foot of the hill of the Camaldoli, near the extensive quarries of *piperno*, a peculiar variety of volcanic rock much used for building purposes at Naples. A new and better road branches off about $\frac{1}{2}$ m. farther to the Lago di Agnano and to Astroni. The continuation of the road from the Grotta proceeds to Bagnoli, and was constructed in 1568 by the Viceroy di Rivera. At the W. end of Fuorigrotta is the little ch. of S. Vitale, in which *Giacomo Leopardi*, the poet, is buried, with a simple monument erected to his memory in the porch. Not far from the ch. are two inscriptions, one bearing the words *Hinc Putcolos*, to indicate the direction of the new route; the other, *Hinc Romam*, to show that the Agnano road falls into the *Via Campana* from Pozzuoli to Rome beyond the Solfatara. The road to Bagnoli is bordered on each side by poplar and mulberry-trees festooned with vines; the valley through which it runs, bounded on the l. by the ridge of Posilipo, is cultivated with wheat, maize, and flax.

4. *Bagnoli*, a cluster of houses on the shore, has two warm mineral springs. The first of these, the *Acqua di Bagnoli*, resembles Seltzer water in its large amount of muriate and bicarbonate of soda, with free carbonic acid gas; the temperature is 104° Fahr. The *Acqua di "Subveni homini"* is of the same character, but with more than four times the amount of muriate of soda. The temperature varies with the season from 82° to 107° Fahr. Bagnoli was the birthplace of the physician Sebastiano Bartolo, the reputed inventor of the thermometer, who investigated the mineral waters of this district in 1669, and published the results under the name of *Thermologia Aragonia*. At Bagnoli we enter on the road to Pozzuoli, but we shall reserve our description of it for our excursion to the W. district near Naples.

5. The *Strada Nuova of Posilipo* leaves Naples by the Mergellina and

joins the road already described before reaching Bagnoli. It was constructed in 1812, but the descent towards Bagnoli was not finished till 1823. Before leaving the Mergellina we pass under the ch. which contains Sannazzaro's tomb (p. 132). Beyond, on the rt., is the *Villa Angri*, and further on, on the l., are the picturesque ruins of the *Palazzo di Donna Anna*, often misnamed *della Regina Giovanna*, built in the 17th cent. by *Finsaga* for Donna Anna Carafa, the wife of the Viceroy Duke of Medina. It was erected on the site of a more ancient palace of the princes of Stigliano, of whom Donna Anna was the last heiress; it has never been finished, and is now converted into a glass manufactory. The road winds round the hill by a gentle ascent through villas and gardens. Many of the villas are beautifully situated. After passing on the l. the *Lazzaretto* or Quarantine, the *Rocca Romana*, the *Rocca Matilde*, the *Delahante*, and the *Minutolo Villas*, a road on the l., passing by the entrance to the *Villa de Mellis*, or *Palazzo delle Canonate*, the residence of Hackert the painter in the last cent., and by the *Villa Gerace*, descends to the *Capo di Posilipo*, the *Phalerum* of the Greeks, from *φαλαρι*, a gull, whose Latin name, *mergis*, is supposed to have been the origin of that of Mergellina. The little ch. of S. Maria is supposed to occupy the site of the ancient Pharos. Boats can always be hired here to row back to Naples. Further on, a road on the rt., crossing the highest ridge of Posilipo, falls into the road of the *Vomero* (No. 7). After passing through a deep cutting, the road reaches an esplanade from which there is a magnificent view over Bagnoli, Camaldoli, Pozzuoli, Baïæ, Ischia, &c. Descending from here along the W. side of the hill, and passing by the entrance of the *Grotta di Seiano*, it reaches the sea-shore, and at Bagnoli falls into the road from Fuorigrotta.

Just before entering the deep cutting we have mentioned, and passing a small tavern on the l., we reach a path opened in 1835 with a view to construct a road, which was abandoned on account of the

crumbling nature of the volcanic ashes of which most of the coast is hereabouts formed. It skirted the S.W. side of the hill, under the *Punta di Coroglio*, affording a great variety of views. By following this path we reach the villa Mazza, which contains a collection of Latin inscriptions found among the ruins, the fragment of a column, and the niche of the cella of a temple. Lower down is the little island or rock called *La Ufoia*, covered with ruins. Against the opposite cliff, close to the sea, are remains of what is supposed to have been the Temple of Fortune, or of *Venus Euphonia*. The spot is now misnamed *la Novola di Virgilio*. It was there, as Statius tells us, that the Alexandrian merchants, on their visits to *Puteoli*, returned thanks for their prosperous voyage. The little cove on the W. of this rock is called the *Murechiano* (smooth water). The ground all around is covered with the ruins of the Villa of *Vedius Pollio*, the celebrated *Pausilypum*, *Παυσίλυπον τῆς λυσιπύης*, which gave the whole promontory a name expressing freedom from care. These ruins, overgrown with myrtles, ericas, and Spanish broom, and partly covered by the Villa Mazza, spread over a considerable space. They extend down the slope of the hill and along the shore as far as Nisida. The most conspicuous is the Casa Fiorelli, a building of three stories, the lowest of which was probably a bath. But it is not the hill, or even the shore, which will give an adequate idea of the extent of this villa. The sea itself is filled for a considerable distance with enormous masses of substructions; the tufa cliffs are cut away to form part of the vast plan, and the mountain is pierced with tunnels and canals to supply the fishponds and the baths. It is difficult to form a conception of the magnitude of these works without examining them in a boat. Large oblong masses of tufa may thus be seen under water, isolated by deep channels from the cliff of which they once formed part; and in other places spacious chambers may be traced. The best way for exploring them is to drive to *Capo di Posilipo*, there hire a boat, join the carriage at the foot of

the hill, where the Strada Nuova reaches the shore, opposite to the island of Nisida.

It would be hopeless to attempt to define these masses of ruin. We know that *Vedius Pollio* constructed extensive fishponds for the *murana*, or sea-eels, of which Pliny, Dion Cassius, and Seneca write with such astonishment. Dion tells us that these fish were fed with human flesh; Pliny mentions one which was known to be more than 60 years old; and Seneca records a feast given by Pollio to Augustus, at which a slave who had broken a glass was sentenced to be thrown to the fishes; an order which the emperor arrested by directing all the glasses of the villa to be cast into the ponds instead of the intended victim. Pollio bequeathed the villa to Augustus, but history has recorded no facts of interest in connexion with his possession of the property. The *Fishponds* which have acquired such a barbarous notoriety are still visible.

The buildings brought to light by the excavations of recent years have been supposed, from their position, to belong also to the villa of *Vedius Pollio*. The *Theatre* has its seats cut out of the tufa rock. It has a double cavea of 17 rows of seats, with a corridor above, ascended by a lateral stair, and two tribunes at the extremities of the orchestra. The absence of the foundations for the stage suggests the probability that the scena was constructed of wood so as to be removable. The stone rings for the *velarium* are still visible in the upper part of the outer walls. Some interesting antiques were found among the ruins, including wall paintings, several rare marbles, and the head of a statue of *Bacchus*. A large square building, near the theatre, decorated with pilasters, having two channels for rain-water and semicircular loggie built along the face of the hill, one above the other, is supposed to have been a place for games. The *Odeon*, with its portico of stuccoed columns, is the most perfect of these remains. It has 12 seats arranged in two divisions, a semicircular scena,

a recess for the musicians in the orchestra surrounded by six columns of cipollino with capitals of rosso antico, only one remaining in situ, of excellent workmanship, and a hall in the middle of the area, with a seat for the emperor apart from the rest of the audience. In a niche of this hall were found a pedestal for a statue, and two columns of black marble with white capitals. The whole building was faced with costly marbles. Among the sculptures found in the ruins may be mentioned the beautiful statuette of the Nereid rising from a shell, now in the Museum; the headless statue of a Muse, one of the finest draped figures of that collection; and some finely-carved candelabras. The *Basilica*, divided into a nave and two aisles by a double row of columns, and the *Hemicycle*, are near the Odeon. Numerous fragments of columns, capitals, and cornices of precious marbles, have been found in the same direction. Beyond are the ruins of other buildings, porticoes, nymphaea, reservoirs, &c. Amidst all these vestiges of magnificence, the *Grotta of Sejanus*, called also *di Posilipo*, is perhaps the most interesting which time has spared. It is a tunnel cut through the ridge of the Posilipo hill near the *Punta di Coroglio*, in order to afford a communication between Naples and Pozzuoli. It is 2755 feet in length, being 500 feet more than the *Grotta di Pozzuoli*: it is also wider and loftier, is strengthened internally by arches of masonry, and has several lateral air-openings towards the sea. Strabo, who describes it from personal observation, tells us that the engineer was a *M. Cocceius*, who had also been employed by Agrippa, the son-in-law of Augustus, to make the subterranean passage from Cumæ to the Lake of Avernus. The grotta has been cleared out. During the progress of the excavation an inscription was discovered showing that it had been restored by Honorius in the 5th centy. Opposite the *Punta di Coroglio* is the island of

an ancient crater, $1\frac{1}{2}$ m. in circumference. The lip of the crater is broken down on the S. side, where it forms the little harbour called the *Porto Pavone*. On the N. side, nearly opposite to the *Punta di Coroglio*, is a rock now occupied by the *lazzaretto*. It is said that the island was connected with the shore of Bagnoli by a bridge thrown across the strait from this rock, and that from the N.W. point a mole formed a harbour—the *placidus limon* of Statius. We learn from Cicero that the son of Lucullus had on this island a villa, where Brutus retired after the assassination of Cæsar. In this villa Cicero held his conferences with Brutus on affairs of state; and several of the letters to Atticus are dated from it. Nothing can be more touching than the picture he draws of the great republican during his retirement at Nisida:—*Corpus aberat liberatoris, libertatis memoria aderat; in qua Bruti imago cerni videbatur. At hunc his ipsis ludorum diebus videbam in insula clarissimi adolescentis Luculli, propinqui sui, nihil nisi de pace et concordia civium cogitantem. Eundem vidi postea Velia cedentem Italia, ne qua oriretur belli civilis causa propter se.*—*Phil.* x. 4. The villa was subsequently the scene of the parting of Brutus and Portia, on his retirement to Greece, prior to the battle of Philippi. Although thus frequented by the great statesmen of republican Rome, Nisida appears to have been subject to mephitic vapours and gaseous exhalations from some portions of its crater as late as the middle of the 1st centy. Lucan says,—

Emittit stygium nebulosis aera saxis,
Antraque lethiferi rabiem Typhonis anhelant.

Pliny celebrates its wild asparagus, for which it still retains its fame, and it enjoys an equal reputation for its grapes, its olives, and its figs. In the 15th centy. Joanna II. had a villa on the crest of the island, which was converted into a fortress to check the fleet of Louis of Anjou. It is now used as an *Ergastolo*, or prison for criminals, some of the most eminent victims of Bourbon tyranny having been confined

in it. In 1624 the Duke of Alba erected the *Lazzaretto* on the rock near the shore. In 1832 a new port between Nisida and the mainland was constructed by the engineer *Fazio*, by means of two open moles built on arches thrown over the ancient piles, like the mole of Pozzuoli. The two moles form a port, having an area of 20,666 square feet, and are united by a spacious causeway 1290 feet in length. The W. mole has a small revolving light at its extremity.

7. *Antignano, Vomero*.—A road leaves Naples by the *Strada dell' Infrascata* on the W. side of the Museum, passes the Villa Maio on the l., and on the rt. the ascent to the *Arenella*, the birthplace of *Salvator Rosa*, and the *Due Porte*, and proceeds by the *Strada S. Gennaro* to the village of Antignano. In the latter place was the "Portico Antiniano," as Pontanus calls the villa of Antonio Beccadelli, or Panormita, who there composed his history of Alfonso of Aragon, and his licentious *Hermaphroditus*. The village is the scene of a popular Festa on Easter Day. From Antignano a road on the rt. joins the new one from Capodimonte; another on the l. ascends to the Castle of S. Elmo, and thence returning by the Ruffo, Lucia, and Floridiana Villas, falls into the main road proceeding from Antignano to the *Vomero* at the Villa Belvedere. A steep descent, called *Salita del Vomero*, leads from this point to the Chiaia. Here the road takes the name of the *Strada Belvedere*; it passes the Villa Regina, and traverses the crest of the Collina di Chiaia until it joins the hill of Posilipo, passing, near the point where it turns S., the Villa Ricciardi on the rt., and on the l. the Villa Tricase and the Villa Patrizi. At the latter place it is joined by the *Salita di S. Antonio di Posilipo*, which ascends from the Mergellina, passing near Virgil's tomb. Thus far the road has followed the direction of the old *Via Antiniana* leading from Pozzuoli to Naples, considerable remains of which can still be seen descending on the rt. to *Fuorigrotta*, on reaching the high ground above this village. Here we

command an extensive view of the W. district, which will give us a correct idea of the locality, and enable us to trace the ancient and the modern roads.—those to the Lake of Agnano, the ancient one by Monte Olibano, the Rivera road to Bagnoli, the hill of the Camaldoli, the summits of the Solfatara, the Monti Leucogei, the site of Baia, the promontory of Misenum, the intervening flat of the Mare Morto, the island of Procida, and that of Ischia rising with its pointed peak of Epomeo behind it.

Following the ridge of the hill, and traversing the small villages of *Posilipo* and *Santo Strato*, the road falls into the *Strada Nuova* nearly opposite the Punta di Coroglio (No. 5).

8. *Capodimonte* is reached by a beautiful drive called *Strada Nuova di Capodimonte* from the museum. From the palace another descends to the *Strada di Foria*, near the Albergo de' Poveri, by the *Isla dei Ponti Rossi*. There are several other fine drives about Capodimonte; which may be easily traced on the annexed Map of the Environs of Naples.—I. A new road, affording beautiful views of the bay and the environs, from the village of Capodimonte, passing by the Villa Regina Isabella, and by the valley between the Camaldoli and the Vomero, proceeds to the Lago d'Agnano; and a branch on the l. joins, at *Fuorigrotta*, the road of Bagnoli.—II. The *Strada Nuova di Milano* surrounds the Royal Park, and joins, at Secondigliano, the road from Capua.—III. To Polvica, Chiaiano, and Marano, a large village (10,000 Inhab.).—IV. From the latter road, at the 4th mile, a branch road on the l., passing through chestnut copse and vineyards, falls into the road No. I.

9. The CAMALDOLI.—This Monastery was founded by the Marquis of Pescara, the conqueror of Francis I. at Pavia, and occupies the E. crest of that semicircular ridge of hills which forms the N. boundary of the Phlegrean Fields. The peak on which it is built is the highest point of this ridge, and is the

loftiest of all the hills on the N. and W. of Naples, being 1488 feet above the sea. As the last part of the ascent must be made on horseback or on foot, the best plan will be to drive to Antignano, where donkeys are always to be procured, or to Orsolone from Capodimonte, ordering beforehand donkeys to be there, and from either place ride to the monastery, a distance of nearly 3 m. Ladies are not allowed to enter the cloisters, but they can equally enjoy the view from the *Capanna di Ricciardi*, on a projection of the ridge, just below the garden of the monastery. The Telegraph-tower will be the best place to enjoy the panorama on the N. side. The view is very beautiful and embraces a scene of a peculiar character, historical as well as physical. It comprehends the principal region of volcanic action in Southern Italy, and many of the most important sites immortalised by the poets and historians of antiquity. It commands a noble view of the Bays of Naples and Gaeta and the Gulf of Pozzuoli, looking down on one side upon the Capital, and on the other on the craters and lakes of the Phlegræan Fields, the promontories of Posilipo and Misenum, the town of Pozzuoli, the islands of Nisida, Procida, and Ischia, the sites of Baïæ, Cumæ, and Liternum. On the S. the prospect is bounded by Capri and the Punta della Campanella. Following the Sorrentine promontory, we recognise the towns of Massa, Sorrento, and Castellammare, the Monte Sant' Angelo, the mountains at the foot of which stand Amalfi and Salerno, and the rich plain at the foot of Vesuvius in the foreground. On the N. the eye ranges over the whole of *Campania Felix* as far as the chain of Apennines, embracing in this part of the panorama Maddaloni, Caserta, Capua, Monte Tifate, the volcanic group of Rocca Monfina, Gaeta, the Formian hills, and Monte Circello far beyond it. On the W. the prospect is terminated by the sea and by the islands of Ponza in the distant horizon. The ch. of the monastery contains some pictures, the best of which are a Last Supper, by *Stanzioni*, and a Santa Candida, by *Marco da Siena*, in the Sacristy.

[S. Italy.]

A steep descent through rocks and forests leads from the Camaldoli to the village of *Pianura*. On the S. side of the hill of Camaldoli is the village of *Soccavo* (*sub caro montis*). The descent on this side, over the bare brown desolate hills which succeed the wooded regions, and afterwards through close lanes to Antignano, is one of the most striking features of this excursion.

10. *Poggio Reale*, one of the favourite promenades of the lower orders, is a long, straight road, beyond the Porta Capuana, planted with trees and embellished with fountains, and preserving the name of a favourite retreat of many successive kings of the Anjou and Aragonese dynasties. At the close of the 15th cent. Alfonso II. built a palace on the spot, and surrounded it with grounds and gardens which extended to the sea. In the 17th the Duc de Guise described the spot as one of the most beautiful in the world, but it was destroyed in the military operations of which Naples was subsequently the theatre. The grounds have been changed into market gardens, which supply Naples with vegetables; of the palace there are only remaining a few crumbling ruins. At the *Barriera Doganale* a road on the l., encircling the Camposanto Nuovo, ascends to Capo di Chino, and joins the carriage-roads from Caserta and Capua; a road on the rt. leads to Barra, S. Iorio, and Portici, by which we can return to Naples. The latter drive may be prolonged by taking the road which we cross just before reaching Barra, and following it to Cercola and the *Madonna dell' Arco* (p. 108), and visiting the *Villa Santangelo* in the village of Pollena, on the N.W. flanks of Somma, a country residence of considerable elegance and taste.

§ 26. PLAN FOR VISITING THE CITY OF NAPLES IN SEVEN DAYS.

1st Day. MUSEUM.—Antiquities on ground floor, page 145. Ch. of S. K

Teresa, 139. San Gennaro dei Poveri, Catacombs, 94. Ponte Rossi Aqueduct, 94. Pal. of Capo di Monte and armoury, 179. Observatory, 142. Chinese College, 141.

2nd Day. MUSEUM.—Upper floors: Medieval Collections, Ancient Terracottas, Glass, Papyri, Jewellery and Bronzes, Etruscan Vases, 159. Ch. of S. Agnello, 115. Ch. of S. Maria a Capo Napoli, 131. Albergo dei Poveri, 143. Botanic Gardens, 142.

3rd Day. MUSEUM.—Paintings and Library, 169 and 175. Ch. and Convent of S. Martino, 134. Castle of S. Elmo, 100. Returning to the city by the Prison of Sta. Maria Apparente, the Ponte di Chiaja, 97. Ch. of S. Maria degli Angeli, 129. Ch. of Santa Maria della Catena, 130. Ch. of S. Francesco di Paola, 124.

4th Day.—Royal Palace and Gardens, 178. Arsenal and Dockyard, 99. Piazza del Municipio, 101; and Castel Nuovo, 97. Palazzo del Municipio, 182. Ch. of S. Giacomo dei Spagnuoli, 125. Ch. of Santa Brigida, 117. Pal. Gravina and Post-office, 182. Ch. of Monte Oliveto, 135. Largo and Ch. of Gesù Nuovo, 125. Ch. of Santa Chiara, 118. Ch. of S. Paolo Maggiore, 136. Ch. of S. Angelo a Nilo, 116. Brancacciana Library, 177. University and its Collections, Ch. of Gesù Vecchio, 140 and 125. Ch. of San Giovanni Maggiore, and of San Giovanni de' Pappacoda, 127. Pal. Monticelli, 183. Ch. of Santa Maria la Nuova, 131. Largo and Fontana Medina, 101. Ch. of S. Giorgio dei Genovesi, 126. Ch. of the Incoronata, 128.

5th Day.—**TOLEDO**, 104.—Palaces: Maddaloni, 182. Angri, 180. Ruffo-Bagnara, 180. Ch. of S. Pietro a Majella, 137. Conservatory of Music, 141. Ch. of S. Gregorio Armeno, 127. Ch. of S. Filippo Neri, 123. Ch. of S. Domenico Maggiore, 120. Ch. of La Pietà de' Sangri, 133. Pal. S. Severo, 183. Ch. of S. Lorenzo, 125. Pal. Santangelo, 183. Ch. of Monte della Misericordia, 135. Ca-

THEDRAL of S. Gennaro, 110. Ch. of Donna Regina, 131. Ch. of SS. Apostoli, 117. Ch. of S. Giovanni a Carbonara, 126. Ch. of S. Caterina a Formello, 118. Castel Capuano, 100. Porta Capuana, 95. Protestant Cemetery, 140.

6th Day.—Molo, 105. Port and Lighthouse, 96. Ch. of S. Pietro Martire, 137. Great Market in the Strada del Porto, and old town, 101. La Marinella, 104. Largo del Mercato, 101. Churches of S. Maria del Carmine, and of Il Purgatorio del Mercato, 130. Campo Santo, or Great Cemetery, 139. Ch. of S. Maria del Pianto, 132. Returning to Naples by the Porta Nolana, 96. Ch. of the Annunziata, 130. Ch. of S. Pietro ad Aram, 137. Ch. of SS. Severino e Sosio, 138. Archives, 177.

7th Day.—Chiatamone, 88. Largo della Vittoria, 102. La Chiaja, 104. Villa Reale, 104. English Church, 86. Ch. of l'Ascensione a Chiaja, 117. Pal. Siracusa, 184. Ch. of S. Maria di Piedigrotta, 133. Tomb of Virgil, 186. Mergellina, 185. Ch. of S. Maria del Parto, 132. Pal. of Donna Anna, 189. Strada Nuova di Posilipo, Villas Rocca Romana, Minutolo, &c., 189. Ruins of Villa of Vedius Pollio, 190. Tunnel at the Punta di Coroglio, 191. Nisida, 191. Bagnoli, 189, 323. Returning by Fuorigrotta, 188. Grotto of Pozzuoli, 185.

ENVIRONS.

PLAN FOR VISITING THE MOST INTERESTING SITES IN THE VICINITY OF NAPLES.

1st Day.—La Grotta di Pozzuoli, 185. Lake of Agnano and Grotta del Cane, 353. Astroni, 354. From the latter the tourist can proceed on foot, or on horseback, by the hot springs of the Pisciarelli, 334; across the *Montes Leucogaei*, to the Solfatara, 333; the Temple of Serapis, 326; and Pozzuoli, 324; return-

ing to Naples by Bagnoli, 323; Nisida, 191; and the Strada Nuova di Posilipo, 189.

2nd Day.—La Grotta di Pozzuoli, 185; and Fuorigrotta, 188. Pozzuoli, 324. Monte Nuovo and Lucrine Lake, 334 and 338. Lake of Avernus, 336; and Grotto of the Sibyl, 337. Arco Felice and Cumæ, 348. Lake of Fusaro, 345. Port and Ruins of Misenum, 343. Cento Camerelle and Piscina Mirabilis, 342. Baoli, Bacoli, and Baia, 339, 341. Stufe di Nerone, 339. This excursion, except the ascent of Monte Nuovo, may be performed in a carriage.

3rd Day.—Villas on the Vomero, and Antignano, 192. Camaldoli, 192. Except the ascent to the Monastery, this day's excursion can be performed in a carriage.

4th Day.—Resina by Rail, 196. Ascent to the crater of Vesuvius, 197. Quite enough for one day.

5th Day.—Pompeii by Rail, 222. Torre dell' Annunziata, 221. Torre del Greco, 221. Portici and Palace, 196. Herculaneum, 217.

6th Day.—Castellammare and Stabia, 273. Vico and Meta, 277. Sorrento, 279.

7th Day.—From Sorrento to Massa and the Punta della Campanella, Nerano, returning by Il Deserto and Sant' Agata, 284.

8th Day.—From Sorrento to Conti di Fontanelli and the Telegrafo di Mare Cuccola, 283; to Scaracatoio, 283. Visit, on return to Sorrento, the Cathedral, Loggia, and Ch. of S. Antonino, walls and gates, 281.

9th Day.—Sorrento to Capri, 286. Town of Capri, 287. La Certosa, Il Capo, 287. Palaces of Tiberius, 288. La Marina piccola and Grotta Verde, 290. Anacapri, 289.

10th Day.—Grotta Assurra, 289. Return to Naples.

11th Day.—Naples to Nocera, 304. Cava and its Monastery, 307. Vietri, 308. Minori, 303; Majori, 303; and Amalfi, 295.

12th Day.—Amalfi to La Scala, 301; and Ravello, 302; returning to Salerno to sleep, 309.

13th Day.—Salerno to Pæstum, 312 returning to Naples by Rail.

14th Day.—Naples to Nola, 319, Palma, Sarno, and Sauseverino, 320.

15th Day.—Naples to Maddaloni, 366. Caserta, 366. Santa Maria di Capua, 368. Capua, 23.

16th Day.—Naples to Benevento by direct rly., or from Cancellor or Maddaloni stations, by the Valle Caudina (374).

17th Day.—Naples to Procida and Ischia (354), by steamer. Ischia may be seen in a day; but as the steamers during the greater part of the year leave Naples in the afternoon and return at an early hour, it will be better to devote two to the excursion, which will enable the tourist to visit several of the villages, and to ascend the Monte Epomeo (356).

Other agreeable excursions can be made from Naples: to Avellino, in part by rail, 390; to the towns at the base of Vesuvius—Barra, San Jorio, San Giorgio di Cremano, Cercola, Sant' Anastasia, Somma, and Ottajano; from Sant' Anastasia and Somma the geologist can examine the Monte Somma, in the ravines descending to these villages, and ascend to its highest point, the *Nasone*. To San Germano, and Monte Casino, now so accessible by railway, and even to Isola, Sora, and Arpino (the birthplace of Cicero), 62 and 64; and to the Phlægrean Craters of Monte Barbaro and Cigliano, 352; as far as Licola and Patria, the Litternum of Scipio Africanus (350).

§ 27. EXCURSIONS.

THE SOUTH-EASTERN DISTRICT.

I.

PORTICI, RESINA, VESUVIUS, HERCULANEUM, TORRE DEL GRECO, TORRE DELL' ANNUNZIATA, AND POMPEII.

The Railroad from Naples to Salerno passes through Portici, Torre del Greco, Torre dell' Annunziata (from which a branch strikes off on the rt. to Castellammare), Pompeii, Scafati, Angri, Pagani, Nocera, S. Clemente (from which a branch to S. Severino and Nola), Cava and Vietri, performing the distance in $1\frac{3}{4}$ h.; and to Castellammare in 1 h.

The Post-road follows the same line, but is seldom resorted to, the railway being much more convenient. For several miles out of Naples it is a dead flat, and is travelled over with rapidity. The distances are:—

	kl.	m.
Naples to Torre dell' Annunziata .	= 21	13
Torre dell' Annunziata to Nocera .	= 15	9
Nocera to Salerno	= 14	9

Leaving Naples by the crowded quays of the Marinella, and passing the Castle of the Carmine, the road crosses the Sebeto by the Ponte della Maddalena, leaving on the rt. the building called *I Granili*, built in the last cent. as public granaries, and converted into barracks. The road runs along the E. shores of the bay, but it is so completely shut out from the sea by the numerous villas and houses which stretch almost as far as Torre del Greco, that it has more the character of a long, dusty street, than of a high road.

The first of the suburban villages traversed by the road is *S. Giovanni a Teduccio*; on the l. of which, $\frac{1}{2}$ m. more inland, is *Barra*, a place of 12,000 Inhab.

4 m. PORTICI, is supposed to derive its name from the *Porticum Herculis*, mentioned by Petronius as the *porco* of a temple of Hercules at the W.

end of Herculaneum. The road passes through the courtyard of the *Palace*, built by Charles III. Here were deposited the objects discovered at Pompeii and Herculaneum before their removal to Naples. The palace is only now remarkable for its beautiful situation at the head of the bay, all its furniture and objects of art having been lately removed, and the palace made over to the municipality of Naples. Portici, as well as S. Jorio and Barra, during the spring and autumn, are a favourite resort of the Neapolitans. From the Fort and Mole of *Granatello* on the sea-shore there is a fine view of the bay. After passing through the courtyard of the palace we reach

RESINA, built upon the volcanic tufa and lava which cover HERCULANEUM. It nearly retains its name of *Retina*, the ancient port of the latter, and has 10,000 Inhab. and many country seats. The largest is *La Favorita*, formerly the Villa of the late Prince of Salerno, which contains a Mosaic found in one of the Palaces of Tiberius at Capri. This villa, like the Palace of Portici, is built on the lava of 1631.

VESUVIUS.

The ascent of Vesuvius is usually made from Resina. The traveller may proceed to R. either by the railway or in a carriage. As the railway station at Portici is at some distance from the town, it will be better to take a guide to proceed to the Vesuvian guide's house, 10 minutes distant. At Resina there are numerous guides who let horses and chairs for the ascent; but, to avoid imposition, the traveller should endeavour to secure the services of *Giovanni Cozzolino*, the only one who has any scientific knowledge of the mountain, who resides in the main street. There being numerous impostors ready to personify Cozzolino, the traveller, to avoid deception, should either write beforehand to secure him, or go

direct to his residence, No. 71, Strada Regia, where his name is over the door, which will be pointed out by any respectable shopkeeper. Indeed, to secure his services it will be better to write to him beforehand to have the horses at the station, which will save trouble. His charges are 10 fr. as guide, 5 fr. for each horse or donkey, with 1 fr. for the person who accompanies the horses, and 5 fr. for the guide's own horse, 30 fr. for a portantina with 4 bearers to ascend and descend the cone,—the latter however is required only for ladies and invalids; and 3 fr. for each guide who assists persons on foot in ascending to the summit. A great-coat or cloak, and a warm neckerchief, to put on as soon as the ascent is effected, a strong walking-stick, and stout boots, may be mentioned as necessary during the excursion. It is no longer required to take provisions from Naples on ordinary occasions, as supplies may be had from the people of Resina, who follow parties with baskets of bread, eggs, wine, and fruit, on the chance of finding customers. It is, however, otherwise during an eruption, when hundreds of people besiege the Hermitage, clamorous for refreshments. At such a time each party should take its supplies from Naples. When a stream of lava is rolling slowly down the mountain, the kettle is boiled on its surface and eggs are cooked in its crevices. Coins also are usually dropped into the lava, which is then detached from the mass, and preserved as reminiscences.

The ride from Resina to the Hermitage will occupy with good horses $1\frac{1}{2}$ h.; it is practicable for carriages as far as St. Vito, whatever the guides may say in order to hire their horses. A good walker will require 2 hrs. in going up the cone; to descend 1 h. Beyond the Hermitage we can proceed on horses or donkeys in about half an hour to the *Atrio del Cavallo*, from which the ascent of the cone must be performed on foot, and generally occupies about 1 h., varying of course with the state of its surface. A good walker will employ 2 hrs, from

the observatory, and to descend the same distance 1 h. At times it is necessary for the guides to assist the traveller, by strapping a leathern belt round his waist, and pulling him up the steeper portions of the incline by main force. Since the eruption of 1868, when the cone has been covered with lava-currents, both the ascent and descent have become longer and more difficult.

VESUVIUS, the *trapezium* of Strabo, the *Vesèus* and *Vesbius* of the Romans, one of the most active of modern volcanos, rises in the midst of the plain of Campania, and is surrounded on the N. and the E. by mountains of Apennine limestone. On the W. it is open to the plain of Naples, on the S. its base is washed by the sea. It is about 30 m. in circumference. It rises by a gentle declivity to what is called the first plain, which is about half a m. above the level of the sea, and about 5 m. in diameter. This plain forms the base of *Monte Somma*, whose highest point, the *Punta del Nasone*, is 3747 ft. above the sea. Monte Somma extends for about 2 m. in an irregular semicircle round the N. and E. of what is now called Vesuvius, the two mountains being separated by the deep semicircular valley called the *Atrio del Cavallo*. The height of the eruptive cone of Vesuvius has varied during the last 20 years from 3876 ft. in Nov. 1845, to 4067 in 1847, 4234 in 1850, 4106 in 1858, and 4253 on April 5th of the present year (1868), the greatest it has ever reached.

For more than 300 years Vesuvius has been the only active crater among the volcanic group of the Bay of Naples, which includes Ischia, Procida, the Solfatara, Monte Nuovo, and Vesuvius. Before the Christian era Ischia and the Solfatara appear to have been the only Italian craters which were active within the historical period. Stromboli, the most northern of the Lipari islands, is the only other permanently active volcano in Europe, and lies about 70 m. N. of *Ætna*, about 120 m. S.E. of Vesuvius. Those who are fortunate enough to visit Naples while an eruption is in progress will compare, with lively

interest, the phenomena they may witness with the details of those which former observers have recorded. We shall therefore give a list of the most remarkable eruptions recorded by historians and contemporary observers.

Before the reign of Titus, Vesuvius showed no signs of activity. Some of the local antiquaries saw a proof of its having been active in the names of the sites in its vicinity, which they conceived to have reference to fire, and to derive from Phœnician roots. For, according to them, the Phœnicians, in all their colonies, gave the rivers, the mountains, the headlands, and the cities, names expressive of some local peculiarity. Thus the name of Vesuvius is derived, according to these antiquaries, from the Syriac **בו שיביב** *Vo Seveev*, the place of flame; or, more literally, "in it, flame:" **הרה קליא** *Horoh Kalie*, "pregnant with fire;" that of Pompeii from **פיה פום** *Pum Peeah*, "the mouth of a burning furnace;" that of *Summanus*, one of the surnames of Jupiter, perpetuated by the present Monte Somma, from **שמן** *Somman*, "the obscure;" and that of Stabiae from **שטף** *Seteph* or *Sheteph*, "the overflow," a root from which, in Martorelli's opinion, the Italians have also obtained the word *stufa*. From this early period, down to the establishment of the Romans in Campania, the mountain appears to have been known as the *Mons Summanus*, and to have been crowned by a temple dedicated to Jupiter. In the 'Syntagma Inscriptionum' of Reinesius, and in the Benedictine 'Explication des divers Monumens,' will be found inscriptions to *Jupiter Summanus*; an inscription was found at Capua, with the words *Jovi Vesuvio sacrum*, D.D.

The ancient geographers recognised the volcanic character of Vesuvius from the analogy of its form with that of *Ætna*. Their descriptions, though brief, supply us with some facts which will aid us in tracing the history of the mountain. Diodorus Siculus was the first to describe Vesuvius as volcanic.

Agyrium, on the flanks of

Ætna, he must have been familiar with volcanic phenomena, as that mountain was twice in activity during his lifetime. On examining Vesuvius he found, as he tells us, many signs that it had been in activity in ancient times. Vitruvius mentions a tradition in his day that the mountain had emitted flames. Strabo, who wrote a few years later, describes it as having a truncated cone, with a barren and ashy aspect, "having cavernous hollows in its cineritious rocks, which look as if they had been acted on by fire." Whence he inferred that "in some former time there had burst from these cavernous orifices a fire which had now become extinct." Seneca remarked that Vesuvius in former times had given out more than its own volume of matter, and had furnished the channel, not the food, of the internal fire; *in ipso monte non alimentum habit sed viam*. Velleius Paterculus, who died under Tiberius, and Plutarch, in his Life of Crassus, in describing the escape of Spartacus, give incidentally an interesting account of the condition of the mountain at that period. They state that the rocky hollow on the summit was clothed with wild vines, and that it was accessible only by one very steep and narrow passage on the side opposite to Naples. When Spartacus (A.U.C. 681) and his followers had entered this pass and encamped in the plain of the crater, Clodius besieged him in his retreat by occupying the pass and cutting off, as he supposed, the only means of escape. The gladiators, however, made ladders of the vine-boughs, "like ship-ladders, of such a length and so strong that they reached from the top of the hill to the very bottom. With these they all descended except one, who remained to throw down their armour to his companions, and then descended himself, last of all. The Romans, having no suspicion of this movement, were assailed in the rear by the gladiators, who had marched round the mountain, and were put to flight with the loss of their whole camp."

From these facts it is very probable, independently of geological evidence,

that Somma, which now forms the N. peak of the mountain, was a part of the wall of the original crater. The most cursory examination of the crest of rocks comprising Somma is sufficient to show that it is the segment of a circle: and it has been proved by careful measurements that this circle, if continued round the mountain, would include the whole of the more modern cone of Vesuvius within it, and give a centre which corresponds exactly with its present site. Somma, therefore, and the mountain of which it formed a part, was probably the Vesuvius described by the ancient geographers before the reign of Titus. Its flanks were then covered with luxuriant vegetation, and Pompeii and Herculaneum were flourishing cities at its base.

Talem dives arat Capua, et vicina Vesevo
Ora jugo.

Vinc. Georg. II. 224.

In the 63rd year of our era, during the reign of Nero, the mountain began for the first time to give signs that the volcanic fire was returning to its ancient channel. On the 5th February the whole neighbourhood was convulsed by an earthquake, which, as Seneca records, threw down a great part of Pompeii and Herculaneum. In 64 another earthquake occurred, which injured Naples and destroyed the theatre, where Nero had been acting a few minutes before. These earthquakes continued at intervals for 16 years.

1. The 1st eruption occurred on the 24th August in the year 79, during the reign of Titus. It is memorable not only as the eruption which destroyed Pompeii and Herculaneum, and caused the death of Pliny the naturalist, but also as having had his nephew, the younger Pliny, for its historian. In his two well-known letters to Tacitus (vi. 16 and 20), describing the death of his uncle, Pliny says that about one in the afternoon his mother informed his uncle, who was stationed with the Roman fleet at Misenum, that a cloud appeared of unusual size and shape. "It was not," he says, "at that dis-

tance discernible from what mountain it arose, but it was found afterwards that it was from Vesuvius. I cannot give a more exact description of its figure than by likening it to that of a pine-tree, for it shot up a great height in the form of a trunk, which extended itself at the top into the form of branches; occasioned, I imagine, either by a sudden gust of air which impelled it, the force of which decreased as it advanced upwards, or the cloud itself, being pressed back again by its own weight, expanded in this manner. It appeared sometimes bright, and sometimes dark and spotted, as it became more or less impregnated with earth and cinders. This was a surprising phenomenon, and it deserved, in the opinion of that learned man, to be inquired into more exactly. He commanded a *Liburnian* galley to be prepared for him, and made me an offer of accompanying him, if I pleased. I replied it was more agreeable to me to pursue my studies He went out of the house with his tablets in his hand. The mariners at *Retina*, being under consternation at the approaching danger (for that village was situated under the mountain, nor were there any means of escaping but by sea), entreated him not to venture upon so hazardous an enterprise He commanded the galleys to put off from land, and embarked with a design not only to relieve the people of *Retina*, but many others in distress, as the shore was interspersed with a variety of pleasant villages. He sailed immediately to places which were abandoned by other people He now found that the ashes beat into the ships much hotter, and in greater quantities; and as he drew nearer, pumice-stones, with black flints, burnt and torn up by the flames, broke in upon them: and now, the hasty ebb of the sea, and ruins tumbling from the mountain, hindered their nearer approach to the shore. Pausing a little upon this, whether he should not return back, and instigated to it by the pilot, he cries out, 'Fortune assists the brave: let us make the best of our way to *Pomponianus*,' who was then at *Stabia*;'—where he perished during the night.

chronicle of the *Anonymous Casertense*, who says that the lava reached the sea:—*Vesuvius eructavit incensum et ut saepe id mare discerneret.*

8. In 1049. Mentioned in the *Chronicon Casertense* of Leo Ostiensis.

9. In 1139. It is mentioned by the *Anonymous Casertensis*, and more fully by Falco Beneventanus, the secretary of Innocent II., who states that the eruption of lava *ignem viscidum et glutinosum* lasted 8 days, and that of ashes 30. In the interval from this to the next eruption, in 1306, *Ætna*, which had been dormant for 357 years, was three times in eruption; the *Solfatara* poured out a stream of lava in 1198, the year in which Frederick II. succeeded to the throne of Naples; and in 1302 *Ischia* discharged into the sea a lava-stream of great size.

10. In 1306. It is described by Leandro Alberti in his *Descrizione di Tutta l'Italia*, who states that he found it mentioned in the chronicles of Bologna. In the interval of 194 years from this to the next eruption *Ætna* exhibited unusual activity, and the central and northern provinces of the kingdom, were convulsed by most violent earthquakes. The first shock occurred on the 5th, and the last and worst on the 30th December, 1456. The cathedral and the ch. of S. Pietro Martire at Naples were destroyed; Isernia and Brindisi were utterly thrown down, and the inhabitants buried under their ruins. 40,000 souls are said to have perished.

11. In 1500. It is described by Ambrosio Leone of Nola, from personal observation. It was a slight eruption, leaving, however, a crater 5 m. in circumference, and 1000 paces deep. *Ætna* was active from 1535 to 1537. On the 29th September, 1538, *Monte Nuovo*, beyond Pozzuoli, was thrown up. Between the 11th and the 12th eruption there elapsed 131 years, during which Vesuvius became so covered with vegetation, that in the 17th cent. Braccini found the sides of the crater overgrown with brushwood and forest-trees, and haunted by wild boars. At the bottom

was a plain with cattle; and in the middle of this plain was a ravine in the floor of the crater, through which a winding path led down for about 1 m. among rocks and stones to another and a larger plain, which was covered with ashes and had three small pools of warm brackish water. *Ætna* exhibited, through the whole of this period, extraordinary activity.

12. On the 16th December, 1631, one of the greatest modern eruptions occurred. Braccini and Lanelli each made it the subject of a separate work. About the same time Castelli published his account of the *Incendio del Monte Vesuvio*, Crucio his *Vesuvius Ardens*, and Varo his *Vesuviani Incendii Historia*. In the work of Braccini we find a description of the mountain before, during, and after the eruption. He says that about midsummer the plain of the Sarno was convulsed by earthquakes, which occurred so repeatedly during the six following months that many persons from Naples ascended the mountain to ascertain whether any change had taken place in the interior. They found the crater filled with volcanic matter, and no longer concave but perfectly level with its margin, while noises were heard beneath the surface. On the 16th of December, at early dawn, the cone poured out from its S.W. flank a column of vapour so loaded with ashes as to have the appearance of black smoke, and which assumed the usual form of a pine-tree, followed by discharges of stones and flashes of volcanic fire. The column of vapour was carried over nearly 100 m. of country, and was charged with so much electricity, that several men and animals were killed by the *ferilli* or flashes of lightning which continually darted from it. These were succeeded by a great earthquake, during which the sea retired to a distance of $\frac{1}{2}$ m. from the shore, and then returned with such violence that it covered the land 30 paces beyond its former limit. At the same moment the summit of the cone poured out seven streams of lava, one of which took the direction of Torre dell' Annunziata, where it formed the

masses of lava now visible on the W. of the town; another destroyed two-thirds of Torre del Greco; a third Resina, which had arisen on the site of Herculaneum; another the village of Granatello and part of Portici, where it flowed into the sea and formed the current on which the Royal Palace and La Favorita were subsequently built. 18,000 persons are said to have perished in this catastrophe. The ashes were carried by the wind to the shores of the Adriatic, to the Greek islands, and to Constantinople; and the eruption was followed by discharges of vapour and hot water, which fell in the form of torrents of rain upon the slopes of the mountain, killed great numbers of persons at Portici and Torre del Greco, and inundated the country as far as Nola and the Apennines. The eruption did not entirely cease till February 1632, when it was ascertained by measurement that the cone had lost so much of its height that it was 1530 ft. lower than Monte Somma. In 1632 *Ætna* burst into activity, and was again active in 1645 and in 1654.

13. In July 1660. From the *Giornale del Incendio*, by Carpano, it appears that the eruption was confined to showers of ashes, which cleared out the crater, and left its walls so precipitous that the interior was inaccessible. From the margin three small orifices could be seen in action at the bottom of the hollow, corresponding in their position with the three pools observed by Braccini 30 years before. In 1676 also, according to Sorrentino, the crater threw up a perpendicular column of lava like that which made the eruption of 1779 remarkable. In 1669 *Ætna* was the scene of a great eruption, by which the Monte Rossi was formed and Catania overwhelmed by the lava. It was again in action in 1682.

14. On the 12th August, 1682. It changed the aspect of the mountain. It filled up a portion of the great cavity, and from the centre threw up a small cone having on its summit a little crater which discharged ashes. In 1689 a succession of small discharges had nearly filled up the large crater, and

the central cone had increased so much that the two cones, from a distance, presented the appearance of one large and unbroken mountain. The summit, however, was lower, by about 1200 feet, than Somma.

15. On the 12th March, 1694. *Ætna* began to discharge ashes in the same month; and it had been twice in action in the interval between the present and the last eruption of Vesuvius. In April several streams of lava flowed for five days from the summit of Vesuvius, taking the direction of S. Giorgio a Cremano, and of Torre del Greco. An Irishman, Dr. Connor, physician to John Sobieski, King of Poland, wrote two descriptions of it. He tells us that on the fifth day the viceroy ordered a deep trench to be cut a mile from the sea, in order to intercept it. The lava ran into the trench and consolidated in it. He adds that the current varied from 20 to 150 paces in breadth, from 15 to 80 paces in depth, and was 4 m. in length.

16. In September, 1696. A portion of the cone was blown away on the side of Torre del Greco; and a stream of lava issued from the breach.

17. In May, 1698. It was described by Antonio Bulifon. A stream of lava flowed towards Resina. From this time throughout the whole of the 18th cent. the eruptions were very frequent.

18. On the 2nd July, 1701. Two streams of lava flowed from the cone, one of which destroyed some vineyards near Ottaiano, the other flowed towards Vinlo. *Ætna* was in action in March, 1702.

19. From the 20th May to August, 1707. It had been preceded by such frequent earthquakes, accompanied by so numerous but feeble explosions of ashes, and was followed by so many others in quick succession, that it is sometimes described as having begun in 1704 and ended in 1708. Signor Valletta described the phenomena of this eruption in a Latin letter to the Royal Society of London. In the end of July internal noises were heard in the centre of the mountain, which were follow-


by the emission of smoke and fire. The crater then ejected enormous quantities of ashes, accompanied by peals of thunder and flashes of lightning. A shower of stones was next emitted, and a stream of lava flowed from the lip of the crater, and almost reached the sea. On the 2nd of August, at 4 in the afternoon, the crater ejected over Naples a shower of ashes of such density that the city was involved in darkness. It was impossible to recognise either person or objects in the streets. The city resounded with the shrieks of women; the clergy carried the relics of St. Januarius in procession to the Porta Capuana; and the churches were crowded with people. About 2 hours after sunset the wind shifted, and the ashes were driven seaward.

20. It commenced on the 18th February, and continued to the 8th November, 1712. In April a stream of lava flowed from the cone towards Viulo.

21. The mountain was again in action on the 7th June, 1717, and was not tranquil until the 18th. Bishop Berkeley, who was then residing at Naples, communicated to the Royal Society his observations on the state of the mountain from the 17th April to the 18th June. The eruption began with an earthquake. A stream of lava was emitted from an aperture in the S. flank of the cone, while the other mouth at the summit sent forth showers of ashes. On the 10th Bishop Berkeley examined the lava-current, which had then descended to within 4 or 5 m. of Torre del Greco. He calculated that the height to which the stones were projected was 1000 ft. above the orifice from which they issued. The lava of this eruption is said to be that now visible in the *Fosso Bianco*.

22. In May and June, 1720. It was an eruption of ashes without lava. In 1723 *Ætna* was in action.

23. On the 26th July, 1728. It produced a new cone within the crater of the old one.

 On the 14th of March, 1730. *Weather, according to the account of Cirillo, had been so severe that*

the neighbouring mountains were covered with snow. The crater appeared to emit fire to a vast height, and threw out huge stones to almost half the perpendicular height of the mountain. The ashes were carried by the wind to a great distance. In 1735 there was an eruption of *Ætna*, the two mountains during the whole of the 18th cent. appearing to alternate in their action.

25. On the 20th of May, 1737. On the 17th the declivities of the mountain were covered with such a mass of white ashes that from Naples it had the appearance of snow. On the 20th vast clouds of smoke and ashes rose from the crater until an hour after sunset, when the flanks of the cone poured out a stream of lava of such vast bulk, that before it reached the edge of the plain it had become nearly 1 m. wide and had advanced 4 m. in 8 hours, its solid contents being estimated at 33,587,058 cubic feet. The torrent ran down the declivities, and divided into four lesser streams, one of which stopped $1\frac{1}{2}$ m. from Torre del Greco; the 2nd destroyed part of the monastery of the Carmelites and intercepted the high road to Salerno; the 3rd ended under Torre del Greco near the sea (where it became prismatic); and the 4th ended at a small distance from the new mouth. The crater at the summit poured out also a stream of lava which separated into branches. One took the direction of the Hermitage; another towards the village of Somma, where it destroyed a nunnery; another of Ottaiano, where it did immense damage. The ashes which accompanied this eruption were scarcely less destructive. An English traveller who visited the spot at the time says that all the trees and vines bent under the weight of these ashes; and several branches and even trunks of trees were broken by the weight. Dr. Serapio published a description of this eruption. The Prince of Cassano also describes the ashes at Ottaiano as 4 palms high, and adds that many houses were crushed by their weight. Twenty days after this eruption the Prince

observed that cold damp vapours, called *moffete*, issued from the fissures and cavities, not of the new lava-current, but of the older ones of the plain. *Ætna* burst into eruption in 1747, and remained inaction, with occasional intervals, till *Vesuvius* recovered its activity.

26. On the 25th October, 1751, and continued for 25 days. The lava issued from the side of the mountain into the *Atrio del Cavallo*, and in the space of 6 hours ran 4 m. into the plain, where it covered a large tract of cultivated country and destroyed many villas and vineyards. The current varied in breadth from 60 yards to $\frac{1}{2}$ m., and was about 5 m. in breadth at the point where it terminated. The central cone sank down, leaving an immense depression.

27. On the 3rd December, 1754. It was preceded by a succession of small explosions within the crater, which became filled with scorise. In the night of the 2nd December the E. side poured out, in the direction of *Bosco del Mauro*, a stream of lava 60 feet broad at the upper part and 100 yards as it traversed the plain. Another stream, from the S.E. side of the crater, separated into numerous streams, which flowed towards *Bosco-tre-Case*, and were in motion for 49 days. *Ætna* was in action in March, 1755, the year of the great earthquake of Lisbon.

28. On the 24th January, 1758. *Signor Paderni*, who was superintending the excavations at *Herculanum*, tells us that the mountain threw out immense quantities of small stones, ashes, and lava. During the night vapours charged with ashes burst out with greater vehemence. *Ætna* was in eruption in the following year.

29. On the 24th December, 1760. It proceeded from several cones which opened suddenly at the base of the mountain, one m. above the *Camaldoli*, about midway between the crater and the sea. For four days previously there had been violent earthquakes, and five occurred on the 23rd. *Sir Francis Eyles Stiles*, who was at Naples, communicated two papers to the Royal

Society on this eruption. When the earthquakes had ceased, the mountain threw up a vast quantity of black smoke, which rose to a great height. The ashes that fell from it at *Nola*, *Nocera*, and other places 12 m. distant, resembled the falling of a heavy shower. At the same time two columns of smoke were seen rising from the S.E. declivities of the mountain now called *Le Pume*, followed by violent explosions which proceeded from 15 small craters, pouring out ashes. Two of these craters threw out torrents of lava, which, uniting, flowed down towards the sea in one vast current. The current was arrested, about 200 paces from the shore, by some rising ground, which caused it to spread to the breadth of 400 yards, and to become 17 palms in depth. The *Abate Bottis*, who drew up an account of this eruption by order of the Archbishop of Naples, ascertained that the stones projected by these small craters attained such a height that they took 8 seconds in falling to the ground; that a stone estimated to weigh 260 lbs. was thrown 90 paces, and a smaller one 390. One of the craters was again in action in July, 1761, but it emitted only vapours. Three of the craters were visible from Naples during the eruption. They still exist under the name of *Bocche* or *Voccole*, but have never since been in activity.

30. The eruption of the 28th March, 1766, has been described by *Sir William Hamilton*, and by *Dr. Morgan* of *Philadelphia*, in the *Transactions of the American Philosophical Society*. A few days before it commenced the smoke shot up in the form of a pine-tree. In the evening of the 24th March, after a slight earthquake and a discharge of ashes and lapilli, the lava overflowed the lip of the crater. The current divided into two branches, which ran in the direction of *Portici*, but soon lost themselves in a ravine. *Sir William Hamilton* estimated the rate of this current at a mile an hour. On the 31st he observed that a little cone had been formed by the accumulated stones and scorise in the centre of the crater, from which

beautiful girandoles of red-hot stones, far surpassing the most astonishing artificial fire-works, were thrown up every minute to an immense height. On the 10th of April the flank of the mountain opened on the side of Torre dell' Annunziata, about 1 m. below the lip of the crater, and poured forth an immense stream of lava, which flowed with unusual velocity. This stream divided into three branches, which ignited the cinders of former eruptions in their course, so that as they descended to the plain they presented the appearance of a sheet of fire 4 m. long and in some places 2 m. broad. In two places the lava entirely disappeared in subterranean fissures, and emerged again at a lower level free from scorice. The crater discharged quantities of ashes and scorice, which did great damage to the vineyards. The mountain was not tranquil until December.—On the 27th April *Ætna* discharged two streams of lava from a new mouth 12 m. distant from its summit.

31. On the 19th October, 1767. After the last eruption a plain formed within the crater at a depth of only 20 ft. below the rim. In the centre of this plain was a small cone, which, after increasing slowly, began, in August, to discharge lava, which, gradually overflowing the lip, ran down the mountain in small streams. These streams ceased on the 18th October, but on the 19th the flank of the mountain opened, about 300 ft. below the margin of the old crater, on the side towards Ottaiano. From this point the violent rush and extreme liquidity of the lava was observed by Sir William Hamilton, who described it in a letter to the Earl of Morton, then President of the Royal Society. Another stream of lava forced its way out of the same place from whence it came the previous year. The first stream ran into the Atrio del Cavallo; and when it ceased on the fifth day it was more than 6 m. long, 2 m. broad at its extreme point, and from 60 to 70 ft. deep. ¹October, 1768, it had not cooled, ²a stick inserted in its crevices took

fire immediately. It filled up the Fosso Grande, which in one place was 200 ft. deep, and 100 ft. broad. The other current flowed with great rapidity towards Portici, but changed its direction when only 1½ m. from the village, and proceeded to S. Giorgio a Cremano, which it reached. The Royal Palace of Portici suffered considerably from the shocks which accompanied this eruption. In Naples religious ceremonies were performed in all the churches; and the mob set fire to the gate of the Archbishop's palace, because he refused to bring out the relics of S. Januarius, which he was obliged to do on the 22nd. On the 25th, the day after the lava ceased to flow, vast columns of vapour loaded with black ashes issued from the crater, charged with electricity, lightning continually shooting from it, followed by peals of thunder. The ashes fell in great abundance at Naples, and the decks of ships 60 m. distant were covered with them.

32. On the 14th March, 1770, a new vent opened in the flanks of the mountain 300 ft. below the crater, on the side of Pompeii, and poured out a stream of lava 2 m. long and 2700 paces broad. On the 10th August a stream of lava was thrown out from the crater, which destroyed all the vineyards at Torre del Greco. In December another stream descended into the Atrio del Cavallo, where it overran the great current of 1767. The crater continued to be disturbed till the 14th May, 1771, when a flow of lava from the flank took a course towards Resina, but stopped short of the town at a distance of 5 m. from the point of issue. On the 27th a stream flowed towards the Bosco del Mauro. Shortly after these eruptions a small cone formed in the centre of the crater, and continued to enlarge itself till 1773, when it threw out a small stream which flowed into the ravine called the *Cunale dell' Arena*.

33. On the 3rd January, 1776, two streams of lava issued from the mountain,—one from the summit of the cone, the other from a new vent in the N.W. flank. Both flowed for 3 days, and

united in the ravine of the *Cimeroni*. They formed channels from 2 to 6 feet wide, and from 7 to 8 feet deep. The scoræ on their surface frequently formed arches over the stream, the sides and top of which were worn perfectly smooth by the passage of the red-hot lava, forming large hollow cylinders, from whose inner surface stalactites of salt were subsequently formed.

34. The year 1779 was remarkable for one of the most extraordinary eruptions on record. It commenced on the 8th, and terminated on the 11th August. The mountain had been in a disturbed state for 4 months previously. In May a cone, 15 feet high, had discharged a stream of lava from the N.W. flank, a quarter of a mile below the crater, which flowed into the valley in a current 50 feet broad. On the 29th July the flank of the central cone burst, and discharged a stream of lava into the Canale dell' Arena. On the 3rd August the flank of the great crater opened on the N. side, and poured out a stream of lava towards the Piano delle Ginestre. On the 5th August a shower of stones and scoræ was thrown up to a height of 2000 feet. A stream next burst forth from the middle of the cone, and ran for about 4 m. towards Portici. So great a quantity of ashes fell at Ottaiano and Somma that they rendered for some time objects imperceptible at a distance of 10 feet. With these ashes were filaments of vitrified matter like spun-glass. The birds were suffocated by the vapours, and the leaves of the trees were scorched and covered with saline matter. The heat was intolerable at Somma and Ottaiano, and was felt as far as Palma, Sarno, and Lauro. On the 8th, at 9 P.M., an explosion occurred which shook Portici, Torre del Greco, and Torre dell' Annunziata. "In an instant," says Sir W. Hamilton, in a letter to Sir Joseph Banks, "a fountain of liquid transparent fire began to rise. . . The height of this stupendous column of fire could not be less than three times that of Vesuvius itself." The light emitted by it was so vivid that the whole country was illuminated for 10 m. round, and Mr. Morris, who was residing at Sorrento, found

it sufficiently strong to enable him to read the title-page of a book. The fall of the column was partly perpendicular, covering part of Monte Somma, the cone of Vesuvius, and the Atrio del Cavallo; and partly on the country round Ottaiano, where it destroyed woods and vineyards, and broke in the roof and windows of nearly every house. Some of the stones which fell upon the town weighed upwards of 100 lbs., and the depth of ashes in the streets, a few days afterwards, was 4 feet. After the fall of this column the black cloud increased and advanced towards Naples, so highly charged with electricity that it was feared that the lightning darting from it would destroy the city. One or two flashes were seen to strike Monte Somma, as it passed, and to ignite the grass and brushwood on its surface. The city was in a state of agitation; the theatres were closed, religious solemnities performed in the churches, and the relics of S. Januarius carried in procession. On the 9th another violent explosion occurred, but, as there was little wind, the column was almost perpendicular, and the greater part of its bulk fell back into the crater. Some of the larger stones which were thrown off by this column as it rose burst like rockets into a thousand fragments, which assumed a spherical form as they fell. On the 11th the eruption ceased, but the rain which fell greatly damaged the vegetation of the country around. The ashes of this eruption fell as far as Benevento, Foggia, and Manfredonia, a distance of 100 m.—In May, 1780, *Ætna* was in eruption, and again in April, 1781. In 1783 Calabria was desolated by terrible earthquakes.

35. From the 12th October, 1784, with little intermission, to the 20th December, 1785, the lava flowed from the rim of the crater, and from some fissures in the flank opposite Monte Somma, dividing into several streams which ran towards the village of S. Sebastiano. Meanwhile, within the crater, which in 1783 was an inaccessible gulf 250 feet deep, a new cone was formed by these eruptions, and before the close of 1785 it had risen above the rim of the old crater

36. On the 31st October, 1786, the new cone threw up vast quantities of scoriæ, followed by a stream of lava which descended for six days into the plain, destroying several vineyards 4 m. from the crater.

37. In July, 1787, the crater discharged a small stream of lava into the Atrio del Cavallo, which continued till the 21st of December. At the same time *Ætna* threw out clouds of ashes and lapilli, some of which fell at Malta and Gozo. It was also in action in March, 1792.

38. The most important eruption since those of 79 and 1631 commenced in February, 1793, and continued with scarcely any intermission till Midsummer, 1794. It attained its height on the 15th June, 1794, wherefore it is known as the eruption of '94. The crater had thrown out small streams of lava in July, 1788, and in September, 1789, but they never passed beyond the valleys on the sides of the mountain. In February, 1793, Dr. Clarke traced the lava to its source and found it issuing from an arched chasm in the side of the cone "with the velocity of a flood," having "all the translucency of honey," and flowing in regular channels "cut finer than art can imitate, and glowing with all the transparency of the sun." On the 12th June, 1794, an earthquake, which was an effort of the volcano to clear itself of the matter which closed the channels of its internal fires, shook the whole Terra di Lavoro, and even the country beyond it as far as Benevento and Ariano. Between Vesuvius and the coast the surface of the ground was seen to undulate like a sea, from E. to W. The water of the springs and wells considerably diminished, a sign that a great eruption was at hand. Subterranean noises were heard at Resina, and vapours were seen to issue at various points between Torre del Greco and the mountain, showing that the earthquake had produced a fissure about 3000 feet long, down the W. flank. In the night of the 15th a small crater *below the base of the great cone, at a point now called Pedamentina, and not less than 1600 feet above the*

level of the sea, discharged a stream of lava and immense volumes of black smoke. A second mouth opened lower down, followed by others in quick succession, in a straight line towards the coast between Resina and Torre del Greco. Fifteen of them were counted by Sir W. Hamilton. The explosions from these mouths, some of which are still visible above Resina, resembled the reports of heavy artillery, and were accompanied by a hollow subterranean murmur. Each mouth was distinctly seen from Naples to pour out a separate stream of lava. These streams united as they approached the plain and rolled on steadily towards the sea. The smoke collected above them into an enormous mass of clouds, which was carried by the wind towards Naples, discharging in its course incessant flashes of lightning. The lava at first threatened Resina; it then altered its direction towards Torre del Greco, over the current of 1631, in a vast broad stream. It passed through the centre of the town, enveloped the principal church, several churches, and the greater part of the houses, in a stream of lava varying from 12 to 40 feet in thickness, and advanced 380 feet into the sea in a mass 1204 feet wide and 15 feet high, presenting as it cooled a tendency to assume a columnar structure. This current, which may still be examined at Torre del Greco, was so unusually fluid that only 6 hours elapsed from the time when it left the crater till it entered the sea, a distance of more than 4 m. As it passed through the town it illustrated, by its effect on metallic substances, the intense heat of liquid lava, even when it has been exposed for 6 hours to the atmosphere; iron was swelled to four times its volume, and its internal structure entirely changed; silver was rapidly melted, and glass was converted into a stony milk-white mass. Breislak calculated that the bulk of the whole stream of lava was 46,098,766 cubic feet, and that that portion of it which entered the sea was 13 millions of cubic feet. During these lateral eruptions the central cone of Vesuvius had been entirely inactive. On the morning of the 16th it opened

near the summit on the side of Ottaiano, and discharged with great velocity a stream of lava which destroyed a wood on the E. side of the mountain. The ashes which accompanied this discharge fell at Taranto, and at places in Calabria 140 m. distant. When the smoke cleared away, it was seen that the S.E. side of the crater towards Bosco-tre-Case had fallen in, reducing the height of the lip on that side by 426 feet. The sea at Torre del Greco, on the 17th, when Sir W. Hamilton examined the lava, was in a boiling state at the distance of 100 yards from the new promontory, and no boat could remain near it on account of the melting of the pitch on her bottom. For nearly a month after this eruption the crater poured out enormous quantities of aqueous vapour, loaded with fine white ashes, which, descending in torrents of heavy rain, deluged the whole country with volcanic mud. Many of the ravines, like the Fosso Grande, were nearly filled with this mud, which hardened as it cooled, forming a white pumiceous tufa. The loss of life at Torre del Greco is believed to have been confined to the sick and aged, whom there was no time to remove from their houses. Of the 18,000 Inhab. the greater part escaped to Castellammare; others to Naples, and some, whose retreat was cut off before it was possible to quit their homes, saved themselves on the tops of the houses, and on the next morning escaped by walking over the scoriaceous surface of the still flowing lava. King Ferdinand tried to induce the inhabitants of Torre del Greco to rebuild their town on a safer spot, but they refused to abandon the old site. *Ætna* was in action in 1798, 1799, 1800, and 1802.

39. From the 12th August, 1804, to the 3rd December. It had been preceded by a very severe earthquake, called the Tremuoto di S. Anna from having occurred on the 26th July, the festival of St. Anne. It gave warning of its approach by the diminution of the water of the springs. It began with a violent explosion of stones and *scoriæ*, followed by a discharge of lava from an opening in the western side

of the crater. On the 29th August, from an opening in the S. flank of the mountain, another stream of lava issued, which separated into several branches that ran down into the cultivated tract between Camaldoli and the Casino del Cardinale. It was extremely fluid, and in 5 hours it reached the sea, near Torre Scassata.

40. On the 12th of August, 1805. The lava overflowed the rim of the crater on the S.E. side, and was seen by Humboldt, Von Buch, and Gay-Lussac, who were on the mountain at the time, to shoot suddenly from the margin to the base of the cone. It descended with great velocity into the plain in three streams; one of them crossed the high road on the east of Torre del Greco, where it may still be seen; the other stopped short about midway between that town and Torre dell' Annunziata.

41. On the 4th September, 1809, a new mouth opened on the S.E. side of the crater and discharged a stream of lava which flowed into the Atrio del Cavallo. During the remainder of 1809 the mountain was more or less disturbed, and continued so for about 4 years. *Ætna* was in action in March, 1809, and in October, 1811.

42. On the 12th June, 1812, loud explosions were heard, followed by volumes of vapours and showers of *scoriæ* and ashes, which glowed like fire with the reflection of the lava which filled but did not overflow the crater.

43. In December, 1813. On the 24th an earthquake was felt at Naples. On the 25th a violent discharge of ashes was followed by an eruption of lava, which divided into two branches and flowed towards Torre del Greco. At night one of the currents ceased, while the other continued running till the next day towards Bosco-tre-Case and Bosco Reale. M. Menard de Groye visited the mountain during the eruption, and published a description of it.

44. On the 22nd December, 1814.

Two small cones, formed in the crater during the 4 years elapsed since the last eruption, poured out streams of lava, one of which took the direction of the Camaldoli, the other that of Bosco del Mauro. The crater continued to be more or less disturbed during 1818 and 1819. In the latter year, and again in 1820, it was visited by Sir Humphry Davy, who published an account of his observations in the *Philosophical Transactions*. *Ætna* was in action in May, 1819.

45. In April, 1820. It commenced by a discharge of lava from a new crater in the S. flank of the mountain, followed by the appearance of 6 others in a direct line on the N.W. declivity. From each of them a stream of lava issued, which united and flowed into the Fosso della Vetrana, where it may still be seen.

46. On the 22nd October, 1822. Early in the year the water in the wells had diminished. A new crater had opened near the 6 lateral ones of the last eruption; and on the 23rd and 24th February it poured out several streams into the Atrio del Cavallo. On the 23rd October the great cone suddenly fell in with a loud crash. The crater, after several shocks, threw out two streams of lava, one of which overran the old lavas in the direction of Boscotre-Case, the other ran down the W. side towards La Favorita and Resina. It was at first $\frac{1}{2}$ m. in breadth, but it afterwards increased to the breadth of a mile. Another stream issued from a new cone, and followed the same course; and a 4th issued from one of the old *vogole* of 1794, and ran in the direction of Torre del Greco. The ashes and stones thrown out intercepted the high road from Resina to 'Torre dell' Annunziata. For 4 days they fell in one continued shower, and they did not entirely cease for 12 days. The atmosphere was so filled with fragmentary ashes and black augitic sand that the day was converted into night.

Its darkness prevailed as far even as ~~half~~ *where the ashes fell to a depth* ~~several inches~~ *. Their depth on the*

declivities of the mountain was ascertained by Monticelli to be 3 feet, and on the plain from 16 to 20 inches. The vapours from the crater, which rose to the height of nearly 10,000 ft. above the level of the sea, discharging flashes of lightning, were condensed into showers of heated water, which fell in torrents, and deluged the villages of S. Sebastiano and Massa. The rain formed, as it descended, small pisolitic globules by the attraction of the more minute particles of fine volcanic ashes, many of which may be examined *in situ* at Pompeii in thin layers mixed with a loose brown tufa. One mass of lava, many tons in weight, was thrown into the gardens of the Prince of Ottaiano, 3 m. distant. On the 26th a cloud of fine ashes issued from a fissure in the margin of the crater, and appeared to descend the side of the mountain, causing great alarm among the inhabitants of the plain, who supposed it to be a stream of boiling water, until Monticelli ascertained its real character, and satisfied the people that they had been misled by an optical delusion. This eruption left the crater as an irregular gulf, 3 m. in circumference, and nearly 2000 feet in depth, the sides of which were inaccessible on account of their steepness and their constant evolution of steam combined with hydrosulphuric and hydrochloric gas. But if the depth were really 2000 feet, it must have rapidly decreased by the dilapidation of the sides, for Mr. Babbage, on examining the crater soon after the eruption, ascertained that its bottom was 938 feet below the highest part of the rim, and 459 feet below the lowest part. The total height of the eruptive cone was reduced to 3400 feet.

47. On the 14th March, 1828, an eruption took place from a rent in the side of the crater on the E. side. It commenced with the appearance of a quantity of smoke, followed by a discharge of stones and of some lava. On the 22nd a stream of lava issued, which ran round the base of the crater into the Atrio del Cavallo. Showers of stones were thrown out, most of which fell back into the crater. The eruption

terminated by several earthquake shocks, which extended to Ischia.

48. On the 18th September, 1831. The small cone in the centre of the great crater had been so rapidly increasing, that it was more than 150 feet above the circumference of the crater, which was filled to the brim with the accumulated scorïæ. The cone on the 18th Sept. discharged a stream of lava which ran down the mountain towards Bosco Reale. On the 25th December another stream was poured out in the direction of Resina. Others succeeded at intervals of a few weeks, till February, 1832. In August, 1833, the water in the wells at Resina began to diminish, and on the 13th three streams of lava descended in the direction of Torre del Greco, dividing, as they advanced, into numerous smaller ones.

49. In August, 1834. It commenced with a series of violent explosions. Two streams of lava were next thrown out, one over the margin of the crater, the other from the base of the old cone, accompanied by flames, which M. Abich assures us were produced by hydrogen. One stream lost itself in the Atrio del Cavallo; the other flowed down S.E. towards Bosco Reale, advancing with great rapidity in a vast current nearly $\frac{1}{2}$ m. broad, and from 18 to 30 ft. deep, which did not stop until the 8th day, when it had run a distance of 9 m. It engulfed the village of Caposecco, sparing only 4 houses out of 500. Pompeii was at one time in danger of being buried a second time. The heat evolved by this stream of lava was felt at Sorrento. The old cone disappeared, and the plain which formed the floor of the crater sank down into a double abyss, divided by a narrow ridge of lava.

50. On the 6th March, 1838, several streams of lava were poured out from the great crater, which descended slowly into the valleys of the mountain. In Jan. 1839, two streams flowed from the lip of the crater, one of which traversed the Fosso Grande, the other ran towards Ottaiano. At the same time the crater

threw upon Torre del Greco and Torre dell' Annunziata a great quantity of lapilli and black sand composed of crystals of augite. The crater was changed by this eruption; the interior assumed the form of a funnel 300 feet deep, accessible to the bottom. In 1841 a small cone began to form over the mouth in the centre, and to pour out lava and red-hot stones in such abundance that in 4 years its bulk was so increased as to be visible from Naples. In 1845 *Ætna* was in action.

51. On the 22nd April, 1845. A mouth at the base of the central cone threw out a small stream of lava which excited interest among the geologists, on account of the crystals of *leucite* which it contained; a mineral previously supposed to be confined to the ancient lavas of Monte Somma.

52. On the 13th November, 1847. Ten small streams of lava overflowed the great crater on the E. and S.E. sides, and ran down towards Ottaiano, Bosco Reale, and Torre del Greco. In December, 1849, scarcely a week passed without an eruption, small but interesting on account of the crystals of *leucite* which were again ejected.

53. From the 6th February, 1850, to the end of the month. The central cone, at the beginning of 1850, was about 70 ft. higher than the Punta del Palo. It was composed entirely of scorïæ, and had at its summit a funnel-like crater of about 100 ft. deep. On the 7th the S.E. side of the cone opened and poured out a mass of lava which descended in three streams, two of which advanced upon Ottaiano, destroying a tract of the estate belonging to the Principe di Ottaiano; the third took the direction of Bosco Reale. On the 9th the lava was advancing with a front of about $1\frac{1}{2}$ m. broad and 12 ft. deep upon Bosco Reale, which it reached and enveloped shortly before 9 at night. The wood, containing some fine oak, ilex, and ash-trees was entirely consumed. The large trees, as soon as they were enveloped in the flowing lava, poured out jets of hissing steam from every knot and branch, and then exploded with

loud noise, projected upwards to a height of from 10 to 20 ft. As they were consuming they threw up a stream of bright clear flame. The lava was estimated to have covered a surface of 9 sq. m. During the whole night the mountain was enveloped in a shower of red-hot scorix and stones of a considerable size, producing a magnificent effect, but entailing imminent danger on the persons who ascended the crater to witness it. This eruption changed entirely the aspect of the mountain. The walls of the old crater were broken down; and the central cone was reduced in height and form. Its summit, when the eruption ceased, was about 2 m. in circumference; its crater was 150 ft. in depth, and accessible to the bottom. On the 20th August, 1852, *Ætna* burst into action, and continued so till the middle of November.

54. Towards the close of 1854 Vesuvius showed symptoms of considerable activity, and after several earthquake movements an extensive fissure opened near the base of the Punta del Palo in January, 1855, showing well the structure of the cone, formed of concentric layers of ashes and lava. On the 1st of May following commenced the great eruption of that year, and from the summit of the cone a stream of lava flowed down its sides into the Atrio del Cavallo, and from thence into the Fosso de' Cancroni, from which it gradually reached the plain, committing dreadful ravages through a highly cultivated district: dividing into two streams, one took the direction of San Jorio and Portici, stopped before reaching the former village; whilst the second, after threatening with destruction the large villages of Massa di Somma and S. Sebastiano, followed the line of a watercourse as far as the hamlet of La Cercola in the plain, the extreme point it attained. A curious particularity of the lava of this eruption was the great length of time it maintained its high temperature, and the production in its *scoria*, even to a very late period, of a peculiar mineral substance called a chloride of lead. Of late

years it was this eruption which perhaps inspired the greatest terror, it being at one moment feared it would reach Portici, and even the Ponte della Maddalena in the suburb of Naples.

55. From the end of May, 1855, to the same period in 1858, Vesuvius remained in comparative quiescence. In December of the latter year, and contemporaneously with the great earthquake movements in the province of La Basilicata, it exhibited more activity; the old crater on the summit had gradually become filled up, having only two small eruptive cones in its centre, from which masses of vapour, with occasional eruptions of ashes and lava, were thrown out, the latter gradually adding to the elevation of the cone, which attained a greater height than perhaps at any former period, exceeding considerably that of the Punta del Palo, now no longer visible. On the 27th of May, however, after some violent movements, a new crater was formed half way between the top of the cone and the Atrio del Cavallo, and soon after a much more extensive fissure in the Piano delle Genestre, on which rose several craters which poured forth a river of lava into the Atrio del Cavallo, one branch taking the direction of the Fosso della Vetrana, and the other emptying itself by a magnificent fiery cascade into the Fosso Grande, which it nearly filled up; thus enveloping almost entirely the hill on which stand the Hermitage and the observatory. Other fissures of eruption opened about the same time in different parts of the great cone, and especially on the summit; this eruption threatened to invade the plain at the foot of Vesuvius, like that of 1855.

Between 1858 and the end of 1861, Vesuvius remained without any remarkable movement; the terminal crater being nearly filled up, emitting from time to time clouds of vapour and eruptions of ashes only. On Dec. 8, 1861, after several shocks of earthquake, which were severely felt along the W. base of the mountain from

8 A.M. until 3 P.M., Torre del Greco became suddenly enveloped in darkness, owing to the clouds of ashes erupted from a number of small cones which opened at a distance of 700 yards behind the town. These cones, 11 in number, were ranged on a fissure of about 2000 yards in length, and continued in eruption for several days, one of them only sending forth a current of lava. During this time Torre del Greco sustained great injury, the ground being rent in every direction; the fissures thus produced by earthquake movements emitting volumes of mephitic gases, whilst the adjoining coast-line was raised for a considerable distance to a height of $3\frac{1}{2}$ English feet. These gaseous emanations continued for several weeks along the W. base of Vesuvius; they consisted chiefly of carbonic acid gas, with a slight admixture of carburetted hydrogen. The small volcanic cones were at a lower level (1000 feet) than those which in June, 1794, destroyed the same town. From 1861 to 1865 the volcano remained comparatively quiescent, when the great central crater had attained a circumference of about 900 yards, emitting only aqueous vapour and hydrochloric acid gas. In March, 1865, the mountain showed such activity, throwing up ignited masses of lava and ashes to such a degree as to render the approach of the cone dangerous. In May, 1865, the crater, about 950 yards in circumference and about 100 deep, had in the bottom a small crater of eruption in considerable activity, from which issued a quantity of lava and eruptions of ashes and stones, which filled up the great one.

During the remainder of 1865, and until Dec. 1867, there was little to notice in the igneous action of the mountain; the small craters of the terminal one emitting only ashes and vapours. Towards the middle of December two mouths continued to throw out ashes and incandescent masses of lava in greater abundance; and several small currents could be seen descending the great cone. In Jan. 1868, these lava eruptions became more considerable;

about the 10th two menacing Massa di Somma, Cercola, and Torre del Greco. During the next 3 months there were numerous outbursts from the top of the great cone, and by which it has reached a greater elevation than at any former period, having attained on April 5 (1868) 4253 ft. above the level of the sea, or 17 above any former one.

The editor is indebted to a friend, one of the most eminent geologists in Europe, and who during the month of May, 1868, visited the volcano repeatedly, for the following notice on the present state of the mountain:—

"When I visited Vesuvius in 1865 the crater on the summit presented an opening of about 2600 Eng. ft. in circumference, and of 200 deep, in the midst of which rose a very active small crater of eruption, projecting constantly ashes, lapilli, and lava, which were filling up gradually the greater cavity. In April, 1866, this crater only vomited vapours. In Nov. 1867, when may be said to have commenced the late renewed activity of the volcano, the great crater of the two former years became filled up with lava, which, passing over its brim, sent forth currents down the N.W. declivities of the cone, in the direction of the Atrio del Cavallo and Resina, covering the coating of ashes which in former years rendered the descent so comparatively easy and rapid. At present the summit presents an irregular plateau, formed of modern lavas, in the south of which rises the present eruptive or adventitious cone, about 221 ft. above the rim of that of 1865. This active crater, formed of ashes and ejected fragments of lava, consists of two mouths, emitting gaseous vapours, stones, and ashes, the highest part being towards Torre del Greco. Although fatiguing, there is little risk in ascending to its summit, except when stones and masses of molten lava are ejected.

"It is from the northern and eastern base of this adventitious or active crater that have issued most of the currents of lava during the present year, and which have descended along the sides of the great cone towards

the Atrio del Cavallo. One only issued on the S.S.E. declivity of the great cone, in the direction of Bosco Reale, about the middle of the mountain, but has left behind neither depression nor crater.

"One of the characteristic features of the recent eruptions of Vesuvius is their diminished thickness, owing to their flowing over an inclined surface, covering the face of the mountain with a kind of mantle, contrasting so much in appearance with the cordiform surface of the great eruption of 1858.

"A novelty in the Vesuvian eruptions appears to be the presence of well-defined carbonic acid gas in the fumaroli close to the eruptive cone, and of considerable sublimations of sea-salt, and especially of gypsum, in the cavities of the currents.

"The present eruption of 1868 may be said to be a mere continuation of that of 1865, which, at the end of 1867, having filled up the crater of the former year, afforded a passage to the frequent outpourts of molten matter, which, running down the flanks of the great cone, formed such fine objects as seen from Naples in the long winter nights of the present year, especially when the surface of the peak was enveloped in snow.

"The excursion to Vesuvius, which was comparatively facile in former years, has become much less so during the present, especially the descent, owing to the surface of the mountain being covered with lava eruptions, concealing the thick coating of ashes which formerly covered it. At the present time it is necessary to abandon the horses before entering the Atrio del Cavallo, the ascent commencing near the crater called *La Bocca del Francese*, and which will require at least a fatiguing trudge of 1 hr. The descent is by the same track, instead of being effected rapidly as formerly over the surface of the ashes. An easier mode of descending perhaps will be down the S.E. declivity of the cone to Bosco Reale; it will be preferable, although slower, especially for ladies. In case ladies adopting it, they must direct their carriages to proceed from Resina

to the latter village, from which Pompeii may be easily visited."—*E. de V.*, May 12, 1868.

Summary.—The principal facts established by these eruptions are:—1. When the crater is nearly filled up, or its surface a little depressed below the rim, an eruption may be considered near at hand. The periods of rest occur when the crater has been cleared out by a violent explosion, or by a series of small eruptions. 2. When the mouth of the crater is so small or so narrowed by accumulated matter as to be unequal to the free discharge of the lava collected in its central reservoir, lateral openings are formed, which, being nearer the source of heat, discharge the lava in a state of greater liquidity than the great crater, and, meeting a less inclined surface, it is enabled to flow in a continuous current, *which is almost impossible at the high angle of the surface of the cone.* 3. The cohesion of a lava current causes it to move slowly in the form of a tall ridge or embankment, the surface of which gradually loses its state of fluidity as it becomes cooled by the air, and, aided probably by the escape of heated vapour from the interior of the mass, cracks into innumerable fragments or scoriæ, some of which form a deep layer on the surface, while others roll down the sides and make a regular channel for the advancing current. As these scoriæ are bad conductors of heat, they enable the central portion of the mass to retain its fluidity for a considerable time, and to preserve its heat for months and even years; at the same time they make it possible to cross the current as it flows. 4. The earthquakes which precede and accompany an eruption are probably caused by the effort of the elastic vapour to clear the internal channel when it is obstructed by masses of solid matter. 5. The so called smoke from the crater consists of aqueous vapour, more or less dark as it happens to be charged with ashes. When this vapour condenses in the atmosphere it descends in the form of warm rain, which assumes the consistency of mud when the vapour is loaded with ashes in

excess, and when the ground on which it falls is covered with fine fragmentary matter. 6. The fire which is seen above the crater during an eruption is not flame, but the reflection of the molten lava within the crater upon the clouds of vapour and ashes held in suspension which accumulate above it. 7. The lightning which is seen playing and darting from the edges of these clouds is the effect of the electricity which is produced by the rapid condensation of vapour into water, and by the conversion of water into steam. 8. The diminution of the water in the springs and wells on the declivity and at the foot of the mountain is regarded as an indication of an approaching eruption, without any satisfactory explanation of the cause being yet given.

Geological Structure.—The lower beds of *La Somma*, like the lower strata of the plain around it, are of enormous thickness, and consist of a compact tufa, formed of fragments of pumice and ashes, supposed to have been formed under the sea before the mountain was upheaved. This tufa contains shells of species still existing in the Mediterranean, and numerous erratic blocks of limestone, some of which have been rendered so crystalline by the action of heat that they may be called marble (this is the pretended lava of Vesuvius, from which cameos are made by the artists of Naples); and a coarser argillaceous limestone containing fossil shells of the tertiary period, not to be confounded with the modern ones in the pumaceous tufa; both of which have been evidently torn from their original site by the volcanic action. To some of these erratic masses serpulæ or sea-worms of existing species and of great delicacy have been found adhering. Upon these beds of tufa, which constitute more than half the height of *Somma*, rest numerous currents or beds of leucitic lava, supposed to be derived from the ancient eruptions of the mountain. They incline outwards at an angle of about 25° , and alternate with beds of scoriæ, the whole being intersected by dikes of compact lava.

The best place for examining this curious structure will be in the *Fosso Grande*, a ravine in the flanks of *Somma* on the l. of the road to the Hermitage, where they have been exposed by the action of torrents, and in the ravines descending towards the villages of Sant' Anastasia and *Somma*. The Atrio del Cavallo will be the best point for observing the numerous lava dikes of the *Somma*.

The cone of *Vesuvius* has been ascertained at various times, when portions of its sides have been rent or broken down, to be composed of concentric beds of lava, scoriæ, and tufa, which dip outwards in all directions from the axis of the cone, at an angle varying from 30° to 40° at their upper part, but become horizontal as they approach the precipitous escarpment of *Somma*. The lowest of these beds are intersected by vertical dikes of augitic lava from 400 to 500 ft. high, which, from their hard compact structure and the depth at which they occur, are evidently more ancient than any eruption of which we have record. The Punta del Palo, which formerly constituted the highest margin of the crater, but which has now disappeared, has been the subject of frequent measurements in connexion with the S.E. margin opposite *Bosco-tre-Case*, which had been the lowest since the eruption of 1794. When Sanssure measured these margins barometrically in 1773, he found that their height was equal—3894 ft. above the level of the sea. In 1794, Poli, by barometric measurement, ascertained the height of Punta del Palo at 3875 ft., while Breislak made it 3920 ft. In the same year the S.E. margin, after the eruption, was found to be 426 ft. lower than Punta del Palo. In 1805 Humboldt, on whose authority we give these figures, measured both points barometrically in conjunction with Gay-Lussac and Von Buch, and ascertained their relative heights to be 3856 and 3414 ft. In 1810 Brioschi, by trigonometrical measurement, made the height of Punta del Palo to be 4079 ft.; in 1816 Visconti, by the same means, 3971 ft. In 1822 Lord Minto, by barometrical observation,

tions, calculated the height of the same point at 3971 ft., Monticelli and Covelli at 3990, and Humboldt at 4022 ft.—the height of the S.E. margin in the same year, according to Humboldt's measurement, being 3491, a difference of 531 ft. The most accurate measurements of all, those of Professor Schiavoni in 1858, made the Punta del Palo only 3943 ft., and the highest point of the crater itself, on the 7th March, 1850, 4235 ft. (1291 mètres), since which it was lowered to 4004 by the eruption of June, 1858. The height has continued to increase, especially during the present year, when it has attained a greater elevation (4253 feet, 1297 mètres) (April, 1868) than at any preceding period. The crater of eruption has risen successively from 3876 ft. in 1845, to 4168 in 1858, and to 4210 in 1868.

Minerals.—The catalogue of Vesuvian minerals, which was formerly so voluminous, has been reduced to about 40 species by the accurate observations of Professor Scacchi of Naples, one of the best of living crystallographers, who found that many of the new ones, named in honour of men of science, were identical with others which had long been known. By far the greater part are found in the more ancient lavas of the Somma, or in the masses of limestone and other detached blocks imbedded in the volcanic conglomerate, and which were ejected by the ancient eruptions of that mountain. Vesuvius produces only augite (the most abundant of the whole), hornblende, mica, sodalite, breislakite, magnetic iron, and leucite in detached crystals. Somma produces, in addition to all these, sarcolite, giobertite (carbonate of magnesia), fluorine, apatite, quartz crystals, lazulite, periclase or crystals of pure magnesia, and melilite (varieties of which have been called at various times humboldtite, somervillite, and zurlite); aragonite, monticellite, sommitte or nepheline, davyite and cavolinite; anorthite, cristianite, and biotite; comptonite, haityne, zircon, atacamite (chloride of copper), mica crystals, olivine, felspar, sal am-

moniac, idocrase or vesuvian, pyramidal garnet, meionite, pyroxene, titaniferous iron, &c. &c. An interesting species, the *cotunnite*, a chloride of lead, has been found abundantly in the current of 1855, produced by sublimation in the fissures of the lava as it has cooled. The traveller will find most of these minerals for sale at Resina, where the several guides add to their ordinary avocations that of mineral collectors, at the season when not engaged in conducting strangers. Giovanni Cozzolino is the most intelligent for his mineralogical knowledge; but all are rather exorbitant in the prices, and will require to be beaten down.

In 1844 a Meteorological Observatory was erected near the Hermitage, on a ridge 2080 ft. above the sea, for the purpose of collecting scientific information on the phenomena of the volcano. It was placed under the direction of the celebrated natural philosopher *Melloni*, whose subsequent persecution forms one of the many acts of tyranny towards men of genius of the Neapolitan Bourbons. It is now under the direction of Professor Palmieri, and contains the necessary instruments for the ordinary routine of meteorological research, and an ingenious apparatus for indicating the occurrence of earthquake movements.

The slopes of Vesuvius produce a wine which, under the name of *Lacrime Christi*, is well known in England. Chiabrera, the Ligurian poet, has eulogized its merits; the white kind appears to surpass the red in retaining longer the delicacy of flavour which distinguishes it:—

Chi fu de' contadini il sì indiscreto,
Ch' a sbigottir la gente
Diede nome dolente
Al vin, che sovra gli altri il cuor fa lieto?
Lacrime dunque appellarassi un riso,
Parto di nobilissima vendemmia?

After a visit to Vesuvius the traveller will take an early opportunity of exploring the cities which were buried under its eruptions.

HERCULANEUM.

The entrance to Herculaneum is at Resina, at the corner of the main street and the Vico di Mare. 2 frs. are paid on entering, the same system of a fixed fee having been established here as at Pompeii. The excavations called the *Scavo Nuovo* at a little distance from the theatre, but are under the control of the same guides.

We have already mentioned that Herculaneum, Pompeii, and Stabiae were destroyed by the eruption of A.D. 79—Herculaneum to a considerable extent by the mud which accompanied the eruption, Pompeii and Stabiae by showers of ashes and pumice-stone.

The three cities were situated at nearly equal distances from each other,—Herculaneum on the site now occupied by Portici and Resina, about 4 m. from Naples; Pompeii, on the rt. bank of the Sarno; and Stabiae on the rising ground on the flank of Monte S. Angelo, 4 m. from Pompeii.

Greek tradition ascribed the origin of Herculaneum to Hercules, hence Ovid called it *Herculeæ urbs*. It was successively occupied by the Oscans, the Tyrrhenians and Pelasgians, and the Samnites. Livy states that the Consul Carvilius took it from the Samnites in B.C. 293; though some critics suppose that Livy's passage refers to another Herculaneum, situated somewhere in the interior of Samnium. It joined in the Social War, but was besieged and taken by Didius 80 B.C. It obtained the rights of a municipium, and the privilege of being governed with its own laws by the Demarchs and Archons, who are mentioned in inscriptions. Several distinguished Romans had villas in the city or its suburbs: Servilia, the sister of Cato of Utica and the mother of Brutus, resided here in a villa bestowed upon her by Julius Cæsar; Tiberius confined his niece Agrippina in another villa, which was destroyed by her son Caligula, in order to obliterate [S. Italy.]

rate every trace of the cruelties she had suffered.

The city is described by Strabo as situated on a projecting headland, and exposed to the S.W. wind, which made it unusually healthy; and the historian Sisenna, who flourished B.C. 91, in a fragment preserved by Nonius, describes it as built on elevated ground between two rivers, and surrounded by low walls. Its port was called *Retina*, a name preserved in the modern *Resina*. The name of Herculaneum lingered on the spot till the middle of the 5th cent., when the eruption of 472 destroyed the cluster of houses which the poorer citizens had erected on the site after the destruction of the city in A.D. 79. The ancient line of the Herculanean coast was ascertained, during the excavations of the last cent., to be between the S. extremity of the royal palace and the Mortelle, and the headland mentioned by Strabo, about 95 feet within the present line of coast.

In A.D. 63 it was seriously injured by the earthquake.—“One part of Herculaneum,” says Seneca, “was destroyed, and what remains is not safe.” In 79 it was overwhelmed by torrents of volcanic mud, which filled all the buildings nearly to their roofs, and hardened as it dried into a coarse tufa, upon which, in subsequent eruptions, showers of ashes and streams of lava were deposited to a depth varying from 70 to 112 feet. Sir William Hamilton calculated that these accumulations were the work of six distinct eruptions. They are divided by thin strata of vegetable soil, in which Lippi discovered land shells, which lived upon it during the intervals of the successive deposits.

The destruction of the city was not attended by any considerable loss of life. The discovery of only two skeletons in the earlier excavations, one of which, from the cast made by his extended arm upon the tufa, would appear to have perished in the attempt to save a bag of gold, shows that the inhabitants had time to escape: while the very rare

occurrence of money and other valuables is another proof that they had been able to remove all the valuables which they could carry. Winckelmann, on the evidence of a dedicatory inscription, containing the words *signa translata ex abditis locis ad celebratam thermarum scevrianarum, &c.*, supposed that the Romans made an attempt to excavate the ruins: but Fea observes that the term *abditis loca* is of too frequent occurrence in inscriptions to be regarded as a confirmation of this idea. It has often been stated that from the 5th to the 18th cent. the existence of Herculaneum, as well as of Pompeii and Stabiae, was entirely forgotten. Yet we find these cities mentioned in several works of the 15th, 16th, and 17th cent.; though Herculaneum was supposed to be buried under where Torre del Greco now stands.

The discovery of its real site is due to a fortuitous circumstance. In 1709 the Prince d'Elbœuf, of the house of Lorraine, was building a casino at Portici, near the Granatello, which he wished to decorate with marbles. Hearing that a person at Resina, in sinking a well, had discovered some fragments of statues and mosaics, he bought the right to search for more. This well, which happened to strike upon an ancient well, is now to be seen in the *Cortile di S. Giacomo*, in the main street of Resina, or underground behind the scena of the theatre, and is about 90 ft. deep. Near its bottom was a passage, which led into foundations of the proscenium of the theatre. For five years the Prince continued his excavations without appearing to have any precise knowledge of the history or the name of the site he was exploring, and brought to the surface numerous statues and fragments of sculpture. At length, on the discovery of one of the female figures of the family of the Balbi, Count Daun, the Austrian viceroy, interfered, claimed, *in the name of the State*, the restitution of all that the Prince had discovered, & prohibited the removal of any

other fragments. Some of the statues which the Prince d'Elbœuf restored, Count Daun sent to Prince Eugene at Vienna, at his death they were purchased by Frederick Augustus, King of Poland and Elector of Saxony, for his palace at Dresden, where they are still preserved. The war of the Quadruple Alliance called Daun into more active service, and the viceroys who succeeded him held office for too short a period to give any thought to the discovery of antiquities. For 30 years, therefore, the excavations were abandoned.

In 1737 Charles III. determined to build a palace at Portici. Colonel Alcubier, a Spaniard, who had the direction of the works, represented to the king the existence of the well from which so many antiques had been obtained. His majesty ordered Alcubier to resume the excavations; but unluckily this officer was so ignorant of antiquities, that, on finding an inscription in bronze letters, he had the letters detached without copying it, in order to send them to the king. He explored the great theatre, and found a quadriga lying broken on the ground; but instead of carefully collecting the fragments, he had them carted off to Naples, and thrown, like rubbish, into the Castel Nuovo, where they lay until part of them was melted down into busts of the king and queen; and out of others the horse, now in the Gallery of Bronzes in the Museum, was restored. He removed the paintings from the walls without preserving any trace of the beautiful arabesque decorations with which many of them were surrounded. The colonel was at last removed, and succeeded by a Swiss, Carl Weber, who arranged all the objects, as they were found, in the palace of Portici, and Couart was employed under his direction to restore the sculptures. So little was at first known of the true name of the site, that Mr., afterwards Sir Hans Sloane, who was in Naples in 1740, in an account of the excavations to the Royal Society, described it as being

considered by some to be a city called "Aretina in the time of the Romans, and by others Port Hercules, where the Romans usually embarked for Africa." In the same year Mr. Knapton descended into the well and found in the interior of the theatre "great quantities of timber, beams, and rafters, broken and entire, lying some one way, some another, and all converted into perfect charcoal, except where it had been moistened with water, where it was like rotten wood." The whole place was filled with fragments. In 1750 a long narrow passage sloping down into the theatre, at a point where it is about 65 feet below the level of the street, was cut through the solid rock, and is still the only way by which the traveller can descend to examine the building.

About this time the king was induced to bring the Abate Baiardi from Parma, and confer upon him a pension of 5000 ducats, in order that he might write a complete account of the researches which his majesty intended to prosecute in the buried cities of the district. The result of this arrangement, after the labour of five years, was the production of Baiardi's ludicrous work in 5 large quarto volumes, in which he attributed the origin of the cities to Hercules, and indulged at such length in his favourite theory, that he began with the history of the demigod *ab ovo*, and had scarcely brought him to the 24th year of his age at the close of the 5th volume. The king, weary of such learned pedantry, committed the work to the members of the *Accademia Ercolanese*, which he founded for the purpose, and under whose direction the large work known as *Pitture di Ercolano*, &c., in 9 fol. vols., was published.

The excavations were continued for nearly 50 years, but with few hands, and in a desultory manner. The difficulties of excavating on such a site were as considerable as the expense. The buildings were filled with a material

which there were no means of removing in any quantity to the surface; the tufa and the hard lava presented a perpetual obstacle to the progress of the workmen; and the two towns on the overlying strata made it dangerous to excavate without taking immediate measures to support the soil above by substructions. As soon as one portion was excavated it was filled up with the rubbish from the site which was next explored; while, for the security of the houses above, it was found necessary to build up the most interesting edifices as soon as they had been rifled of their treasures. Shafts were sunk in every direction to ascertain the limits of the city; yet no certain knowledge of its size was obtained, and the explorers do not appear to have reached the walls or any of the gates. It was ascertained, however, that the city was built on a stream of lava, and that the houses were generally of one story.

The Theatre, when first discovered and cleared, must have been a very instructive object. It is now so encumbered with the buttresses built to sustain the rock above it, that it is little better than a labyrinth; and although some of its details are very interesting as illustrating the architecture of a Roman theatre, yet a better idea of the general arrangement of such a structure is obtained from those at Pompeii. The area consists of 19 rows of seats, about a foot high by 3½ feet deep, divided into six compartments or *cunei* by seven lines of stairs, called *vomitories*. These stairs led directly from the semicircular enclosure of the orchestra to a broad corridor, above which was a portico with three other rows of seats. The orchestra is about one-third larger than that of San Carlo. At the back of the stage the volcanic matter which filled the building still exhibits the cast of the mask of a human face. When it was discovered it was as well defined as if it had been taken in plaster of Paris, and was perfectly uninjured. Over the architraves of the side-entrances

trances to the orchestra two inscriptions were found; one recording the erection of the theatre at the cost of Lucius Annius Mammianus Rufus, Judge and Censor; the other the name of the architect, Numisius the son of Publius. In a passage at the back of the stage is the well which led to the first excavations. The ground about it is very slippery, so that it must be approached with caution. At the rt. end of the proscenium is a rectangular pedestal, which evidently bore a statue, with the following inscription:—*Ap. Claudio. C. F. Pulchro. Cos. Imp. Herculanenses. Post. Mort.* At the l. end is another with that to *M. Nonio Balbo Præt. et Procons.* The roof and upper part of the building were supported by large square pilasters, of red brick with marble cornices, the surface being lined with marble slabs or decorated with paintings, many of which are now in the Museo Nazionale. Bronze statues of Drusus and Antonia, and of the Muses, were found in other parts of the building. In the galleries stalactites are continually forming by the percolation of water. The number of persons that the theatre would contain is estimated by Winckelmann as high as 35,000; but others, with more probability, have reduced it to 10,000.

Although there is nothing except this theatre to be seen under ground, it may be interesting to state briefly the principal discoveries which were made. On the S. side of the theatre was a temple, standing near it in a public square in which the two equestrian statues of the Balbi were found. From this temple a wide street, paved with blocks of lava, bordered with foot-pavements and lined with porticoes, led, almost due E., to another temple, also in an open space. In the middle of the street on the N. side was a Basilica, 228 feet long and 132 broad, surrounded by a portico of 42 columns, and decorated with paintings. Over the entrance is an inscription recording that *M. As. the Proconsul*, erected it, with

the gates and the city walls, at his own expense. On the S. of the street of the basilica were several squares of buildings arranged on a regular plan and with straight streets. On the E. of these was another temple; and on the W., divided by what appeared to be the course of a small stream, was a large villa surrounded by a garden, with an oblong square court before it, surrounded by a portico supported by stuccoed fluted columns of brick. In the angles were termini and busts; in front of each terminus was a fountain; and in the middle of the court was a larger fountain decorated with statues. In one of the rooms were found the Papyri now in the Museum. The cabinet which contained them had been converted into charcoal. Some of the richest treasures in the Museum were discovered in this villa. Among them the statues of Aristides, Agrippina, the Sleeping Faun, the Mercury; the busts of Plato, Scipio Africanus, Augustus, Seneca, Demosthenes, &c.; beautiful mosaics and specimens of furniture, linen, and food.

The *Scavo Nuovo* was commenced near the sea in 1828, and continued till 1837. The principal objects discovered were: a street, the forum, a small and elegant temple, a large edifice called a Basilica, and some dwelling-houses; some Roman tombs, apparently subsequent to the eruption of 79; a house in which a skeleton was found near a bronze vase; a large dilapidated building, which is supposed to have been an inn; and a villa of great extent, called the House of *Argo*, from a painting of Io guarded by Argo which was found in the triclinium. But the interest of this excavation was diminished by discovering that the site had been before examined by the Prince d'Elbœuf.

The geologist will be much interested by a walk along the coast from the Granatello to Torre dell' Annunziata. There is scarcely a spot in the whole distance of 6 m. which does not afford

evidence of the mode in which the lava-currents have entered the sea. The cliffs are all composed of lava, which sometimes exhibits a columnar structure.

A drive of 2 m. from Resina leads to

TORRE DEL GRECO, a flourishing town (15,000 Inhab.), built upon the lava-current of 1631. The road, on approaching it, passes the streams of lava by which it was destroyed in 1787 and 1794. The first flowed through the E. side of the town; the second entered on the W., and advanced with such rapidity that 400 persons perished. This current has a tendency in its lower portion to assume a columnar structure. The railway cuts through these several currents.

In Dec. 1861, Torre del Greco was again visited by an almost similar calamity, although with less loss of life, on the 8th a series of 11 small cones opening on a line about 700 yards above the town. Almost every house in the place was injured from the effect of the severe earthquake movements that preceded their appearance, followed by a dense fall of ashes. The streets were rent with fissures, from which issued volumes of mephitic gases for several weeks, and the adjoining sea-beach was raised to a height of more than 3 feet above its former level, and in a considerable extent.

In spite of the calamities by which Torre del Greco has suffered, its inhab. appear to be perfectly undisturbed by anticipations of any future catastrophe. Indeed, so little seems to be thought of earthquakes and eruptions, that the Neapolitans have a joke on their own exemption from the misfortunes of their neighbours, *Napoli fa i peccati, e la Torre li paga*. The whole road along the base of Vesuvius, from Resina to Torre dell' Annunziata, bears the same evidence of volcanic violence; but every part of it is so densely populated, that the villages on the road from S. Giovanni a Teduccio to Torre Annunziata contain nearly 80,000 Inhab.

In the neighbourhood of Torre del

Greco the construction of the railway to Torre dell' Annunziata brought to light, in 1842, the remains of the Roman station of *Oplontium*, marked in the Peutingerian Table 6 m. from Herculaneum, a distance which nearly agrees with this site. They consist of several houses separated from each other by small streets, and corresponding in character and arrangement to the assemblage of taverns which constituted what was called a "Mutatio," or post-station, in Roman times. They were found in a priest's vineyard, beneath a mass of ashes and pumicestone. A few mosaics with a sculptured fawn and panther were the only antiques of any value discovered in the ruins.

Between Torre del Greco and Torre dell' Annunziata, on one of the volcanic hills on the slope of Vesuvius, is the *Convent of the Camaldoli*, which deserves a visit on account of the fine panorama which it commands of the Bay of Naples and of the arid declivities of the volcano. It stands on an isolated hill covered with a forest of oaks and rising from a dark and broken surface of black lava, to which the verdant vegetation around the convent offers a striking contrast.

Before we enter Torre dell' Annunziata we pass *Torre Scassata*, near which the geologist may examine a branch of the lava-current of 1631, which, where it is quarried for building stone, assumes a columnar structure.

4 m. **TORRE DELL' ANNUNZIATA** (16,000 Inhab.), situated in an angle of the bay, has numerous flour-mills and manufactories of macaroni. $\frac{1}{2}$ m. from it, close to the sea-shore, on the Naples side, are the mineral waters known under the name of *Acqua Termo-Minera le Nunziante*. This spring contains carbonate of iron and magnesia, with an excess of carbonic acid gas. It rises at a temperature of 90° Fah., and is said to be beneficial in affections of the stomach. It issues with some violence and in considerable volume from beneath a mass of lava.

About 1 m. beyond the S. extremity of Torre dell' Annunziata is—

POMPEII.

The railroad from Naples to Salerno has a station close to Pompeii; 5 trains run daily, employing about an hour. The station is near the sea gate of the ruined city, and the quarter of the Forum; it is about equidistant from the two main entrances to the ruins. The best plan, if this route be followed, will be to walk from the station to the Street of the Tombs, quit the city by the modern entrance near the so-called barracks, and thence proceed to the amphitheatre. It may be more convenient for families, and at the same time as economical, to proceed to Pompeii in a carriage, the fare for which ought not to exceed 25 francs. The journey can be performed from the hotel at Naples in less than 2 hrs. : in this case it will be better to get out at the Street of the Tombs, send the carriage on to the Hôtel Diomède, and, after having seen the principal ruins, and lunched or dined there, drive to near the amphitheatre, which, at the end of a long day's excursion, will save a fatiguing walk.

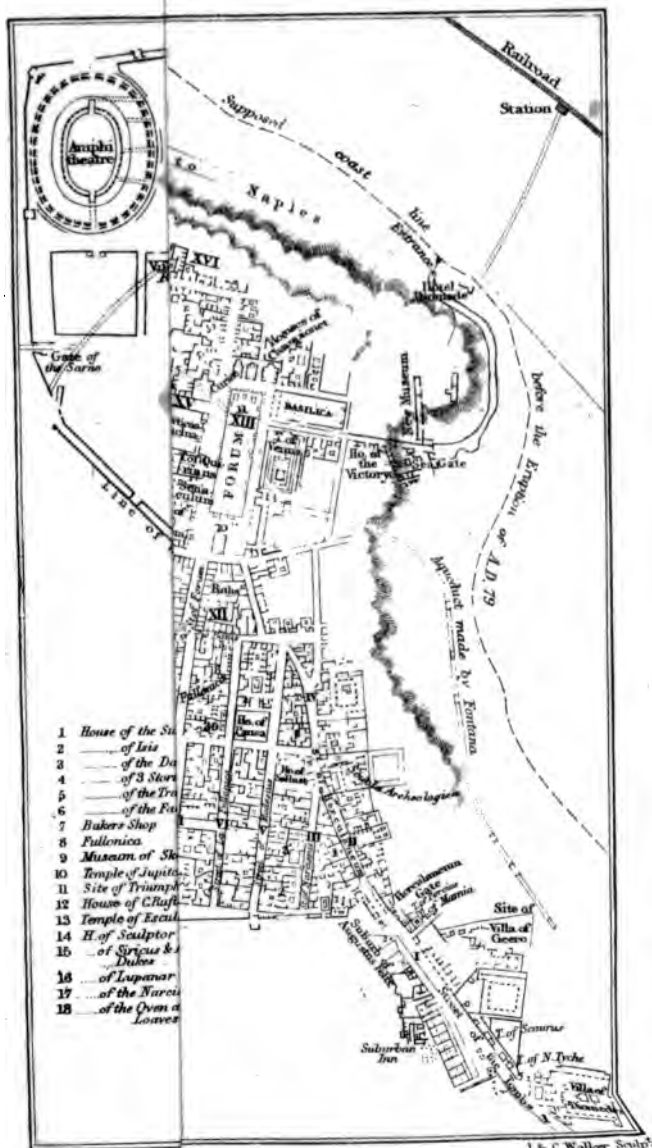
Inn:—*Hôtel Diomède*, near to the railway and to the Forum, where fair accommodation can be had, and where the visitor will find a very tolerable lunch, or 2nd dejeuner, at 3 frs., or dinner at 4 frs., including dessert and wine: persons wishing to study Pompeii in detail can take up their quarters at the Diomède, which is better than the inns at Torre dell' Annunziata, where the carriage-drivers for interested motives may endeavour to locate travellers: there are several bedrooms: judging from the visitors' book the fare is better than one would expect to find in such an out-of-the-way place: the owner is civil and attentive. Horses may be procured here for the ascent to Vesuvius on the S.

at 5 fr. each, the fee to the guide the same. Luigi Aurumma is of as a good guide to the moun-
time employed 3 to 4 hours,

nearly the same as from Resina. Ladies can also ascend from Pompeii in portantini or arm-chairs, for which 4 bearers will be necessary, the charge 20 fr. The road passes through the village of Bosco tre Case to the foot of the Cone, where horses must be left; from this point the time occupied being from 20 to 30 minutes to the summit of the mountain.

Guides: 30 in number, appointed by the government, and recognised by their uniform. Some of them are intelligent men, but these are exceptions; many of them can speak French, even a few words of English; they receive a fixed salary. A system has been introduced, which has many advantages for the visitor, a fixed charge of 2 fr. for grown persons and 1 fr. for children being levied on entering upon week-days; the admission upon Sundays is gratuitous. The guides are forbidden, under pain of dismissal, to accept any gratuity, so that the only way the visitor can show his sense of their attention will be to purchase from them the photographic views of the ruins, which they are permitted to sell. On entering each person is presented with a printed list of the principal objects of interest, all of which they can insist upon being taken to. There are 3 entrances to the ruined city: on the side of Torre dell' Annunziata, by the Street of the Tombs; near the railway stat. and the Hôtel Diomède, by the Sea-gate; and at the extremity of the Street of Stabiae. As a general rule, the traveller will find that the smaller his party the better; and that Pompeii will be seen to more advantage on a second than upon a first visit.

Situation and History.—Pompeii was situated on a rising ground of the older volcanic rocks of the Campania,—a leucitic lava, which may be seen in situ behind the scena of the smaller theatre, p. 53,—which appears to have formed a peninsula, surrounded by a plain extending to the sea, on the W. and S., and bounded on the E. by





the Sarno, which was formerly navigable for a short distance above its mouth. The position of the city must have given it some importance as a commercial station, and also as an agreeable watering-place. Although Seneca calls it "a celebrated city," we know little of its history. Its origin is generally ascribed to the Oscans, and its name is supposed to have been derived from *Πομπεία*, store-houses. It was subsequently occupied by the Etruscans and the Samnites. In the Social War it was besieged by Sylla after he had destroyed Stabiae, and was only saved by a diversion made by Cluentius, who compelled the Roman general to give him battle in the neighbourhood of Nola. After this, the proceedings of Publius Sulpicius, the tribune, compelled Sylla to return to Rome to quell the sedition excited by the intrigues of Marius. Pompeii afterwards made her peace with Rome, was admitted to the rank of a municipium, and, like Herculaneum, was allowed to retain the privilege of being governed by her own laws. Sylla, however, appears to have dismantled the fortifications, and to have established a military colony in the suburbs, to keep the citizens in check,—a proceeding which gave rise to frequent disturbances, followed by appeals to the Roman senate, in which Cicero took a conspicuous share. Under Augustus the city received another colony, consisting chiefly of disbanded veterans, who were located with the colony of Sylla in the suburb outside the walls, called the *Pagus Augustus Felix*. Cossinius, the Roman general, made it his head-quarters during the Servile War, and was nearly surprised and captured by Spartacus while he was bathing on the beach. Under Nero, A.D. 55, Pompeii became a Roman colony. Long, however, before this event, it was one of the favourite resorts of the Roman aristocracy. Cicero had a villa in one of the suburbs, in which he wrote his 'Offices' and received Augustus, Balbus, Hirtius, and Pansa as guests. Claudius took refuge within its walls from the

tyranny of Tiberius, and his son Drusus died here by choking when eating a pear. During the same reign Phædrus resided here as a refugee from the persecutions of Sejanus; and Seneca tells us that his early youth was passed at Pompeii. Tacitus states that in A.D. 59 a quarrel, occasioned by some provincial sarcasms, took place in the amphitheatre between the people of the neighbouring town of Nuceria and Pompeii, which ended in a sanguinary fight (*atrox cædes*) in which the former were beaten with great loss. They went to law, and finally appealed to Nero, who gave judgment against the Pompeians. He ordered Regulus and the other ringleaders to be banished, and all public spectacles and theatrical amusements to be suspended in the city for the space of ten years. There was discovered, some years ago, on the outer wall of a house in the Street of Mercury, a rude drawing, a kind of political caricature, commemorating the event, with the inscription, *Campani, victoria una cum Nucerinis peristis*.

Destruction.—Whilst under this interdict, the city was visited by the earthquake of Feb. 5, A.D. 63. Tacitus says that it threw down the greater part of the city. Seneca adds that it damaged many places in its neighbourhood, swallowed up 600 sheep, and deprived many people of their reason. So great was the terror which it inspired that the Pompeians abandoned the city for a time. They returned, however, in the course of a few months, and began to repair the damage done. Another earthquake in the following year appears to have done still greater mischief, for we find many of the floors out of their level, some of the columns bear evidence of having been violently dislocated, and the walls of the public buildings show marks of having been rent or thrown down. The citizens were rebuilding the thus injured edifices when the eruption of Aug. 24, 79, occurred, the details of which are given in our account of Vesuvius. Pompeii was overwhelmed by showers of pumice

and ashes, no lava current having ever reached it. The roofs of the houses, being mostly of wood, were broken down by its weight.* The number of skeletons hitherto discovered has not been considerable considering the population, a fact which would prove that the inhabitants succeeded in escaping: and as the lowest strata which now cover the ruins are found to have been disturbed in many places, it is supposed that many of the citizens revisited the site and removed such property as could be easily reached. In some instances the houses have been found disturbed in a much rougher manner than their owners would have been likely to adopt; in one remarkable case, in the house of Castor and Pollux, we shall find that considerable ingenuity was exercised to reach two chests containing money. For these explorations, facilities were afforded by the partial re-occupation of the site, for it appears that many of the lower classes built dwellings upon the ruins after Vesuvius had relapsed into inactivity, and that these villages were destroyed by the eruption of 472, after which the site was abandoned. Subsequent eruptions deposited successive layers of volcanic matter, and we may now discover several distinct strata of scorix, tufa, and lapilli, varying in thickness according to the violence of the eruption which produced them, and covered by about 2 ft. of rich vegetable mould. The name, however, appears never to have been lost, for the term

Campus Pompeius occurs frequently in the chronicles and ecclesiastical documents of the middle ages. With such a record perpetuated in the living language of the country, and with the upper wall of the Great Theatre still projecting above the surface (for there is abundant proof that it was never entirely buried), it seems almost incredible that Pompeii should have remained undiscovered and forgotten until the middle of the last century. Still more extraordinary is the fact that the great engineer and architect Domenico Fontana, when employed by the Count of Sarno in 1592 to construct an aqueduct for conveying the water of the Sarno to Torre dell' Annunziata, could have carried it under the city, traversing the Forum and three Temples, and sinking his air-shafts over more than a mile of its surface, without having his curiosity excited by the foundations of ancient buildings which must have impeded the progress of his work. Another century elapsed before Macrini, observing numerous traces of houses and walls in the more exposed portions of the surface, conjectured that they might possibly mark the site of the long-lost city of Pompeii.

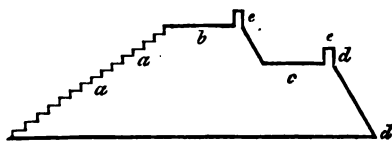
* The mode in which Pompeii was buried has led to a good deal of discussion among geologists—one party, amongst whom may be cited the great authorities Von Buch, Elie de Beaumont, and Dufresnoy, maintaining that the mass of ashes and pumice, which now buries the ruined city, belonged to the ancient eruptions of the Campanian volcanoes, perhaps of the Somma, and was carried down by the rains and earthquake convulsions which attended the eruption of A.D. 79; whilst the other consider this deposit as having been vomited by Vesuvius itself. It is certain that the modern Vesuvius has never thrown out materials such as we see covering Pompeii, and that they are entirely similar to those which cover the *declivities of the Somma* and the surface of the *Campania*, and which are generally considered to have been vomited by the volcanic vents that preceded the formation of the modern Vesuvius.

Discovery.—It was not till 1748, when a peasant, in sinking a well, discovered a painted chamber containing statues and other objects of antiquity, that anything like a real interest in the locality was excited. Charles III., in whom the discovery of Herculaneum had awakened a desire for further explorations, ordered the excavations to be prosecuted. In 1755 the amphitheatre was cleared out, and from that time to the present the works have gone on, with more or less activity, sometimes abandoned for several years together, and sometimes resumed for a few months; so that, after 113 years' labour, not more than two-fifths of the city has been uncovered. During the Bourbon government few excavations were made, except when some royal or distinguished per-

sonage happened to be passing through Naples. The sum of 6000 ducats, about 1000*l.* per annum, was allowed for repairs, excavations, and incidental expenses, an amount altogether inadequate for the purpose. If we might regard the results of the last century as an index of the future, it would follow that, as it had taken 110 years to excavate less than one-half of the city, more than 2½ centuries, at the same rate of progress, must elapse before the whole site can be cleared. Amongst the first acts of the King of Italy was to order that the excavations were to be carried on with greater activity, and for which the parliament has granted an annual amount of 60,000 fr., whilst the eminent archæologist, Cav. G. Fiorelli, has been appointed to direct them, who calculates, that with the means placed at his disposal, and the more modern mechanical appliances introduced, it will require 20 years to lay bare what still remains covered of the ancient city, but the portion within the walls only.

Walls and Towers.—The walls have been traced throughout their whole extent. They are about 2 m. in circuit, and enclose an oval area, presenting scarcely any angle except in the neighbourhood of the Amphitheatre. On the W. there are fewer traces of the wall; probably the rapid slope of the ground towards the sea rendered it unnecessary on that side; or, if it existed, it may have been destroyed during the siege by Sylla, and not afterwards rebuilt. The area thus enclosed by the sea on the one side and the walls on the other is estimated at 160 acres, exclusive of the suburbs. The greatest length of this space is ¾ m.: the greatest breadth is less than ¼ m. The walls were of great solidity and width, and had a double parapet; the outer one (*d*) being 25 ft. high, according to the inequalities of the ground, the inner (*b*) varying from 30 to 40 ft. The width of the space between them (*c*) was about 15 ft., which would easily allow 2 chariots to pass abreast. They

had square towers, apparently of several stories, placed at irregular intervals in their circuit, the least distance between them being near the gates. The face of the outer wall inclines slightly upwards; the inner one was strengthened by an agger (*a*), and was furnished with flights of steps to afford convenient access on the city side, as may be seen near the gate towards the Street of the Tombs and Herculaneum. The walls are built of large blocks of volcanic tufa and travertine, in horizontal courses, and without cement. For the most part the blocks are beautifully fitted



Section of the Walls at Pompeii.

a, a, Agger and steps leading to it near the gates; *b, b*, inner wall; *d, d*, outer wall; *c, c*, parapets.

together, some of them 8 feet long. Many of the stones are inscribed with Oscan characters, examples of which may be observed on the inside of the wall, at the end of the Street of Mercury. In the upper courses the style of building is much more recent, resembling the regular isodomon of the Greeks. These upper courses, however, have been frequently broken and rudely repaired; showing the effect of breaches and the hurried manner in which those breaches were filled up. Both the outer and the inner wall had parapets. The Towers covered the entire breadth of the wall, were pierced by archways to allow a passage to the defenders, and had sallyports at their base towards the town to afford an entrance and an exit in time of siege. These towers are evidently more recent than the walls, being constructed of small pieces of tufa and lava stuccoed at the sides, and are all more or less ruined, especially on the outer side, as if they had been purposely dismantled, probably by Sylla at the close of the Social War; since neither earthquakes nor sieges can account for

so extensive and systematic a demolition. *The Gates* are 8 in number; beginning with the N.W. they stand in the following order:—1. The *Herculaneum Gate*, on the *Via Domitiana*; 2. The gate leading in the direction of *Vesuvius*; 3. A gate leading towards *Capua*; 4. Gate to *Nola*, on the *Via Popilia*; 5. Gate towards the *Sarno*; 6. A gate leading to *Stabiae*; 7. The gate of the *Theatres*; and 8. that leading to the sea-side. They are all in ruin, except those of *Herculaneum*, *Nola*, *Stabiae*, and the sea one, which we shall hereafter more particularly refer to. All were placed on the declivity of the rising plateau upon which the city was built, as will be evident from the descents leading from them, on the sides of *Nola*, *Herculaneum*, *Stabiae*, and especially towards the shore, as seen in the excavations near the *Sea Gate*, in the rear of the *Diomedé Hotel*.

The Streets are for the most part very narrow; it is clear that not more than one vehicle, narrow as the ancient chariots were, could pass at a time in any but the principal thoroughfares, the widest, not including the side raised footway, being about 11 English feet. The pavement is composed of large polygonal blocks of lava, closely fitted together; and it is usually bordered by a kerb, elevated in some places a foot or more above the carriage-way. The marks of chariot-wheels are everywhere visible, crossing and recrossing each other in the broader streets, but worn into one deep rut in the smaller ones. In the larger thoroughfares raised stepping-stones are frequently seen in the centre, for the convenience of foot passengers in times of rain, and to obviate the inconvenience of mounting to the elevated pathway on either side: stones and sometimes steps for mounting horses are placed at the side of the pavement, in accordance with the law of *Caius Gracchus*, *De viis muniendis*, and holes are found in the kerb opposite the principal houses and shops for fastening the halters. When the width allowed it, there was a narrow pathway

occasionally in front of the houses, paved with a coarse mosaic of brickwork, and occasionally stuccoed. Here and there, where the angles of the pavement have been broken, they have been repaired with clamps of iron. At the entrance of many of the streets, on the outer walls of the houses, inscriptions and lists in red paint have been found containing the names of those inhabitants who were entitled to vote at the elections of the *ædiles* or *duumvirs*, and soliciting votes on behalf of the candidates for these municipal offices. Of the streets which have been traced, 5 may be considered as the principal thoroughfares of the city. The first, called *Consular* or *Domitian*, led from the *Herculaneum Gate* to the *Forum*, and is broken by several junctions with minor streets, forming *trivia*, or places where three ways meet; the 2nd, called the Street of *Abundance* or of the *Holconii*, traversed the city in a line E. and W. from the Street of *Stabiae* to the *Forum*; the 3rd ran parallel to the former from the Gate of *Nola* to the sea, and has received in its different portions the names of Street of the *Baths*, of *Fortune*, and of *Nola*; the 4th led in a N. and S. line from the Gate of *Vesuvius*, of which the extremities have only been cleared out, to that of *Stabiae*, passing the quarter of the *New Thermæ* and of the *Theatres*; the 5th from the N. wall of the city to the *Forum*, and is now known as the Street of *Mercury* in the upper part, and the Street of *Forum* in the lower; it led to none of the gates.

From the existence of stepping-stones in the pavement it has been supposed that some at least of the surface water ran through the streets into the sea; but it is seen that the principal thoroughfares were supplied with sewers, and that there was a regular system of house drainage. Several openings into the subterranean drain have been discovered in the Street of *Stabiae*, near where that of *Abundance* intersects it. The city was abundantly supplied with water by an aqueduct from the *Sarno*.

Public Buildings.—The public edifices and monuments of Pompeii are true interpreters of its history. The more ancient are Greek in their style, the recent Roman. The basements of some of the Temples date evidently from the Greek colonisation, and one at least of the Temples still retains the peculiar features of Grecian architecture, and appears to have undergone very little change. In general, however, the older Temples have been replaced by others of the Roman period. The forms as usual have been retained, but the principles of Greek art have been corrupted or rejected altogether. Examples of this may be met with in all the buildings except one in the Doric style throughout the city. Long tapering columns are found in the place of the massive well-proportioned ones of Grecian Doric. Instead of 20 flutings, the Greek standard at the time of Pericles, each column is channelled with an indefinite number, and often the lower third of its length is coated with painted stucco; and while the Greek column always stands upon the floor without a base, the Roman is elevated on a pedestal. The Ionic capital also, which in Greek architecture was invariably marked by its simplicity, is here loaded with ornaments, and in some instances is different in its essential features from all other examples of Ionic, even of Roman times. The Corinthian likewise differs from that of Greece in the inferior character of the foliage of its capitals.

Domestic Architecture.—If Pompeii had not been visited by two destructive earthquakes, which must have effected extensive changes in its external features, we should have found it a more perfect example of a Roman city of the third class. Hence we observe marks of hasty renovation and repair, generally with the commonest materials. The private dwellings, with few exceptions, are small and low. Few have been discovered with an outer portico towards the street, and that may be more appropriately described as an ornamental

doorway. Even the Villa of Diomedes has no better entrance than a mere porch formed by a column on each side. The domestic architecture is entirely that of a people accustomed to pass the greater portion of their day in the open air. As the dwelling-houses are on one general plan, we shall avoid repetition by giving a brief description of the arrangement of an interior, which will serve as a type of the whole. The front of the ground-floor of the larger houses, like that of the modern palaces of Naples, was generally occupied by shops, which are shown by numerous inscriptions to have been an important source of profit to the owner; and we have a curious illustration of the commercial character of the city in the fact that some of the richest mansions had their private shops communicating with the interior, in which the proprietor evidently sold the produce of his estates. Where there were no shops, the outer walls of the ground-floor were stuccoed, and generally painted, often in bright colours. The upper floors alone had windows, some with balconies projecting over the street; few houses appear to have had a third storey. The internal arrangement varied according to the rank and circumstances of the occupant, but, as a general rule, all houses of the first and second class may be said to have been divided into two parts, in accordance with the domestic habits of the ancients and their double life, the first being public, and the second private. 1. The public part, being intended for the reception of the clients of a patrician, or guests, comprised several suites of apartments. On the side next the street, and inside the generally narrow entrance, was the *prothyrum*, or *vestibule*, off which were one or more rooms used as waiting-rooms or as a porter's lodge. The vestibule led into the court, *atrium*, or *cavedium*, the principal apartment of this division, where the proprietor gave audience to his clients. It was always a large space, covered with a roof on the sides, open to the sky in the centre, and with

a cistern beneath the floor to catch the rain which descended through an aperture called the *impluvium*. The walls were often decorated with paintings, and the pavement generally in marble or mosaic. Beyond this there was occasionally a small court, or *cavadium*; but as it is frequently wanting, the *cavadium* and the *atrium* may be considered to be identical. Open to the *atrium* was a chamber called the *tablinum*, supposed to have been a depository for family records and documents, and in some of the larger houses to have served also as a dining-room. On the sides of the *atrium* were two recesses open into the *atrium*, called *ala*, and frequently rooms for the reception of guests, called *hospitia*. 2. The communication between the public part and the private was effected by one or two narrow passages called *fauces*, and sometimes by the wider *tablinum*. On entering the private division there was a spacious court, called the *peristylum*, entirely open to the sky in the middle, but surrounded by a covered *colonnade*, which answered the double purpose of a passage between the different apartments, or *portico*, and of a sheltered promenade in wet weather. In the centre was usually a garden, decorated with statues and fountains, from which this inner quadrangle has been also called the *Viridarium*. One of the rooms entered from the *peristylum* was the dining-room, or *Triclinium*, so called from the broad seats which projected from the wall and surrounded the eating table on 3 sides, and enabled the Romans to recline on couches at their meals. The wealth of the owner was generally lavished on the decorations and furniture of this apartment, although it was never very spacious, the number of the guests seldom exceeding that of the 9 Muses. Next were the sitting-rooms, or *œci*, richly decorated, and frequently opening on a garden. In these the Pompeian ladies passed their time. Another large room was the *exhedra*, supposed to be a reception-room for visitors. The library, or *stœbea*, was generally a small room,

as little space was required for the papyrus rolls. The picture-gallery, or *pinacotheca*, also opened on the *peristyle*. The baths were usually in one angle, as was also the *lararium*, or *Ædícula* of the household gods. The bedrooms, or *cubicula*, which were small and inconvenient according to our modern notions, were arranged in two divisions; the first, comprising those for the men, called the *andronitis*, was always separated from that of the females, the *gynæconitis* or *gynæceum*. In some of the larger mansions the *andronitis* appears to have been situated on one side of the *atrium* in the public division. In others, as in the House of Sallust, the female apartments occupy a distinct quarter of the mansion, called the *venereum*, and corresponding in many particulars to the harem in Eastern countries. It had there its separate court, *portico*, *peristyle*, and *triclínium*, a separate stove, water-closet, and staircase leading to the terrace above, a *viridarium*, with a fountain in the centre of the court, and the bedrooms on one side, protected by a lodge for a slave whose duty it was to prevent intrusion. The upper floors, of which little can be said, very few having been discovered in a perfect state, may have been occupied as store-rooms and as the apartments for servants. Many of these rooms had windows, some of which were of glass. The roof was flat and was converted into a terrace, planted with vines and flowers so as to form a shady promenade, or *pergula*. All these upper parts were generally built of wood, which, with the flat roofs, affording a regular lodgment for the ashes of the eruption, will explain why scarcely any trace of them has been preserved. In the rear of the mansion was an open space or flower-garden, called the *xystus*, which was planted with flowers, decorated with fountains and statues, and sometimes furnished with a summer-house, containing a stone seat, a table, and a fountain, and covered with a trellis for vines or creeping plants. None of the houses have any vestige of a chimney

for heating purposes, although charcoal has been found in apartments both of Pompeii and Herculaneum. None have been discovered which we can regard as the dwellings of the poor, and it remains to be ascertained by future excavations whether the lower orders inhabited a separate quarter of the city or outside the walls, or whether Pompeii really had any pauper population. Stables and houses for wheel vehicles are also wanting, even in the larger mansions and the villas, the only apartments approaching to stables being three or four rooms in the barracks for the troops, and a small chamber in a baker's house in which were found the bones of an ass, which was used, as we know from a bas-relief, to work his corn-mill. Even the inns form no exception to this remark, for the skeletons of horses which were found in them were lying in the yards, and not in any apartment to which the term stable could be applied. Another deficiency is the absence of anything in the nature of an hospital, although the instruments in the Museum indicate that surgery had attained a marked degree of advancement in the city.

The Shops were small and all of one character, having the business part in front and one or two small chambers behind, very like to what we see at the present day in the older quarters of Naples. Those only of the better class appear, from the occurrence of a ruined staircase, to have had any second floor. The shop was open to the street, and was closed by wide sliding shutters, or doors moving in gutters cut in the stone, in a few instances upon a narrow iron rail. In front it had a broad counter of masonry, with little steps at the end next the wall for the display of the wares, and a small oven in the opposite end, where the articles sold were for consumption as food or drink. Many of the shops had the names of their owners over them, mostly in red letters. Others had signs in terracotta, to denote the trade which was carried on within. Thus a goat indicated a

milk-shop; two men carrying an amphora a wine-shop; two men fighting a gladiatorial school; a man whipping a boy hoisted on another's back, the residence of a schoolmaster; and finally, the *cheoquers* occupied its station on the doorposts of the publican or inn-keeper, as it does to the present day in and about Naples.

Present State.—The names of many of the houses are derived from the paintings which they contained, or the personages in whose honour they were excavated. The most important paintings and all the principal objects of value have been removed to the Museum at Naples. An impression that Pompeii was destined to be again destroyed had caused the earlier uncovered buildings to be abandoned to gradual decay. Hence many of the decorations described by the earlier writers have disappeared. We shall notice concisely the principal buildings as they occur in our passage through the city, and shall trouble the visitor with as few technical details as possible. The architect and the antiquary, who require more detailed information, will find it in the works of Nicolini, Mazois, Gell, Donaldson, Overbeck, and Fiorelli;* and those who may wish to connect the various objects with the domestic life and manners of the people may consult Mr. Dyer's useful volume on Pompeii, or, those who read German, Overbeck's 'Pompeii,' 1866. The figures which follow the

* Signor Fiorelli, the present superintendent of the excavations, is now publishing a work on the discoveries made at Pompeii in chronological order, 'Pompeianarum Antiquitatum Historia,' embracing until 1850, and a journal of the every-day operations in active progress ('Giornale dei Scavi'). Signor Fiorelli's map of the parts of the city uncovered, will be found the best hitherto produced, although not including the most recent discoveries; and Sig. Nicolini, Secretary at the Museo Nazionale, has in progress a magnificent work ('Le Case e Monumenti di Pompeii') of which more than one-half has been already published. It contains accurate ground plans, and copies in chromolithography of the most important monuments of the buried city. All these works may be procured at Detken's library, and at the sale-room on entering the Museum in Naples.

names in our list signify the year in which the building was excavated.*

As we have recommended in a preceding page, the visitor will do well to commence his visit by the Street of the Tombs; examining afterwards the quarter between the gate on this side and on the l. of the Street of Herculaneum, proceeding to the Forum, and afterwards to the excavations now in progress, the theatres, the Gate of Stabie, and the amphitheatre: the whole will not occupy less than 4 hrs., and double this time may be usefully dedicated to it. Except in the vicinity of the gates, and especially near that of Herculaneum, the walls offer little interest, being still buried for the greater part under the soil. We will suppose that the visitor has reached Pompeii by the railway, from which a few hundred yards will bring him to the Hôtel Diomède and the principal station of the Guides; leaving this, he will pass through a deep cutting to the excavations round the so-called Seagate of the city, and from it to the Forum: on one side of this gate is a niche, where fragments of a terracotta statue were found, and numerous houses outside the wall, which is here well preserved, as is the gate itself, although the arch has fallen in. From here a walk of 5 minutes over the fields will bring him to the

glories of the Appian as it emerged from Rome. At the commencement of the street, on the rt., is the

* *Suburban Villa called of Diomedes* (1771), one of the extensive private residences which have been discovered, and peculiarly interesting as a specimen of a suburban villa. It has been called the Villa of Diomedes on the very slender ground that the burying-place of the family of M. Arrius Diomedes is on the opposite side of the road. A flight of six steps between the remains of two columns which formed the entrance-porch leads from the street into the peristyle—an open space, which was surrounded by porticos supported by Doric columns. The lower third of the columns is plain and covered with red stucco, the upper two-thirds fluted; the floor of that variety of pavement called *Opus Signinum*. In the centre is an open court or atrium containing an *Impluvium*, by which the cistern of the villa was supplied with rain-water. On the rt. of the peristyle a flight of stairs lead to the upper floors, where the apartments of the females probably were. On the l. are the baths, the dining-room, a gallery overlooking the garden, the reception-room, and an open loggia, which commanded a view of the sea, all decorated with graceful arabesques and other ornaments. One of the bath-rooms was lighted by a window which contained, when first discovered, 4 panes of glass 6 inches square. Opening out of the peristyle is a semicircular room, looking on a garden and lighted by 3 windows: it was probably the bed-chamber of the master. In it the discovery of the rings of a curtain which closed an alcove, and a cavity in masonry in which were several vases for perfumes and cosmetics, lead to the supposition that it was a bed-room; alongside is the small room for the servant in attendance, and before it the Proœton or antechamber. On one side of the loggia were the bed-rooms for the women, from which a stair communicated with the apartments for receptions. In the N.

I. *Street of the Tombs* (1763-1770, 1811-1814).—Approaching Pompeii by the road from 'Torre dell' Annunziata, we enter it by the *Via Domitiana*, a branch of the Appian Way, which struck out of the main line at Sinuessa. Before it reaches the city gate it traverses the suburb called *Pagus Augustus Felix*, which appears to have been an aristocratic quarter of the city. Everything in this suburb is Roman. On either side the road is bordered by tombs of varieties of forms and styles, recalling, although on a diminished scale, the

* The most important objects at Pompeii are preceded by an asterisk in the description that follows, and their names inserted on the annexed plan of the ruins.

angle of the peristyle, close to the street, is a staircase leading to a court on a lower level, which contained the kitchens and other domestic offices. A long corridor runs from one side of this court to the portico surrounding the garden, for the use of the servants; on the other side is a staircase for the use of the family. In the centre of the garden are the ruins of a fountain and an oblong square space surrounded by 8 columns, which appear to have supported a trellis. In the outer wall of the portico is the garden-gate, which opened upon a flight of steps leading towards the sea. On the N. side of the portico is a large hall representing the *Tablinum*, opening on a long gallery overlooking the garden, and commanding a magnificent view over the bay, Sorrento, and Capri. At a lower level is a long enclosure approached by a flight of steps: it is supposed to have formed a winter promenade. Beneath the portico are the cellars of the villa. Several amphoræ were found in them, leaning against the wall, with their pointed ends stuck in the ground to maintain them in an upright position, and now fixed there by the volcanic deposit. A skeleton, supposed to have been that of the owner of this villa, was found, with that of an attendant, near the garden-gate, the one still holding in its grasp a key, the other carrying a purse containing 100 gold and silver coins of the reigns of Nero, Vitellius, Vespasian, and Titus. The members of his family seem to have taken refuge in these cellars, where 18 skeletons were found near the entrance, as if they had tried to retrace their steps after having found that above ground afforded no shelter. From the gold ornaments on the necks and arms of nearly all these skeletons, it is probable they were mostly females. Two were the skeletons of children, whose skulls still retained some fair hair. After they had perished, probably from suffocation, the floor of the cellar was inundated with a fine alluvium, which took casts of the bodies, not only of their forms, but even of the most delicate texture of the linen which

they wore and of the jewellery which adorned their persons—one, the cast of the neck of a young girl, part of which is preserved in the Museum at Naples.

*Tomb of the Arrian family (1774).—*Opposite the villa is the cenotaph of Diomedes. It is a solid building of rubble-work covered with stucco, with a façade 12 feet high, in which two pilasters support a pediment, giving it the appearance of a small temple. One letter in the inscription is not clear, but it is supposed to have been an I. It will then read, "Marcus Arrius Diomedes, freedman of . . . , magistrate, or President (*Magister*), of the suburb Augustus Felix, to the memory of himself and family." The fasces under the inscription show that he was a chief magistrate; they are reversed, denoting death. Outside the low wall of the enclosure are two funereal hermes, the backs of which are carved in imitation of hair. One of them bears the name of the eldest son, Marcus Arrius, the other that of Arria, a daughter who died in her 8th year. On the front of the wall bordering the road is an inscription to another daughter of the same family. Close to the platform which forms the sub-basement for the tombs of the Arrian family is the cippus of a child, *N. Velasius Gratus*, in a small semicircular niche; it bears an inscription recording his death at the age of 12. Near it are the *Tombs of Salvius*, who died at the age of 5, and of *Servilia*; both in a ruined state.

Tomb of Ceius and Labeo (1813), an oblong tomb, ornamented with pilasters which supported a rich entablature and statues, as was shown by the fragments which were found about it. According to the inscription it was erected to Lucius Ceius, and Lucius Labeo, twice duumvirs of justice, by Menomachus, their freedman.

Tomb of the Libellæ, a solid and very elegant tomb, built of blocks of limestone in the form of the pedestal of a

column, 16 ft. high, with a moulding and cornice, and a long inscription, recording its erection on a site given by the public, by Alleia Decimilla, public priestess of Ceres, to her husband and son, Marcus Alleius Lucius Libella, the ædile, duumvir, and quinquennial præfect, and M. Alleius Libella, the son, a decurion, aged 17 years. The offices of duumvir and decurion corresponded to those of consul and senator at Rome.

Tomb of the marble door, a closed tomb at the junction of the two streets, built of tufa, in the style of *opus reticulatum*. It was entered by a marble door, originally of a single slab about 4 ft. high, which worked upon bronze pivots, and was closed by a ring of the same material, with 2 iron handles, of which we still see the fragments rusted in the marble. The interior is a small arched sepulchral chamber, as may be seen through the hole in the rear, about 6 ft. square, lighted by a window. At the back, in a square niche, was found a vase of oriental alabaster, containing ashes and bones, and a gold ring in which was set an intaglio of a stag. Other vases were found on a ledge running round three sides of the chamber, in columbaria beneath this ledge and in the side-walls above it, as well as several large amphoræ.

A small square enclosure beyond this tomb is supposed to be an *Ustrinum*, or place for burning the dead bodies. But as it stands near the junction of the two roads, it may have been a *Sacellum* dedicated to the *Lares Compitales*. This completes the monuments on the left hand as far as the Bivium: we now cross the street to the

Sepulchral Triclinium, near the entrance to the villa of Diomedes. It is a small enclosure, entered by a low door and open at the top, the internal walls decorated with birds and flowers. It was used for the *Silicernium*, or funeral and still retains the stone *trium* for the mourners. The circular

pedestal of the banquet-table in the centre still remains: an inscription built into the gable records its erection to Cn. Vibrius Saturninus by his freed-man Callistus.

Tomb of Nævoleia Tyche and Munatius Faustus (1813).—A most interesting family tomb, consisting of a square enclosure, the front of which is occupied by the sepulchral chamber. The back is an open court, from which the chamber is entered. The tomb stands upon two steps, and bears on its front a bas-relief, an inscription, and a fine bust of Nævoleia. The bas-relief represents the dedication of the tomb and the sacrifices which accompanied the funeral ceremonies. On one side are the male and female members of her family bearing the vessels containing the offerings; on the other are seven magistrates of the city in their robes. In the centre are a cippus and an altar, on which a boy is depositing his offering. On each side of the tomb are bas-reliefs; one of them represents the *disellium*, or the seat of honour in the Forum and the Theatre, which indicated the municipal rank of the individual, and is supposed to have been given only to that class of priests who bore the title of Augustals. The relief on the other side is a very curious representation of a ship entering port. The ship itself has a raised deck, a figure-head of Minerva, and a swan's neck at the stern, supporting a flag-staff. It has a single mast, and a long yard, which carries a square sail, and is formed of two spars lashed together. A square striped flag is flying at the mast-head. Two boys are lying out on the yard, furling the sail; another is going aloft by the shrouds; a third, who has apparently been up to clear the sail, is coming down hand over hand; a man is clewing up the sail; and, finally, the master, supposed to be Munatius himself, sits at the helm and directs their movements with his right hand. This interesting sculpture is supposed to have a double meaning, first as a memorial of the commercial

pursuits of Munatius; and secondly as illustrative of the last scene of the voyage of life, when the soul enters into a safe and peaceful haven. The inscription records the erection of the tomb by Nævoleia Tyche for herself, for Caius Munatius Faustus, an Augustal, and magistrate of the suburb, to whom the Decurions, with the consent of the people, granted the bisellium on account of his merits, and for their freedmen and freedwomen. In the interior of the sepulchral chamber, on the bench surrounding it, and in the niches in the wall, were found several cinerary urns, some lamps, and large glass vessels containing ashes and protected by leaden coverings. The ashes were found on examination to be still saturated with moisture, which was proved by analysis to be the libations of oil, water, and wine. In a small niche in the wall of the enclosure is a cippus bearing the name of Caius Munatius Atimetus, who died at the age of 57.

Tomb of the Nistacidian family, surrounded by a low wall and containing three cippi, bearing the names of Nistacidius Helenus, Nistacidia Scapidia, Nistacidius Januarius, and Mesonia Satulla. The centre one had a small earthen vase sunk in the earth in front of it, for the purpose, it is supposed, of receiving the libations of the family.

Cenotaph of Calventius Quietus (1813), a very elegant altar-tomb upon three steps and a lofty pedestal, in a square court. It is of white marble, except the basement and the outer wall, on which are small square pinnacles, *acroteria*, covered with reliefs in stucco, representing Fame and Victory, the funeral pile, the history of Theseus, and the story of Œdipus and the Sphinx. The cenotaph itself has an elegant cornice and mouldings, with civic crowns, garlands of oak-leaves and branches of palms, and rams' heads richly carved. In front is the bisellium, and an inscription recording that this honour was conferred on Caius

Calventius Quietus, an Augustal, by decree of the Decurions and with the consent of the people, as an acknowledgment of his munificence.

The Round Tomb (1812), a circular tower decorated externally with pilasters, standing on a square basement, ornamented with *acroteria* decorated with bas-reliefs. One of these represents a female figure with a patera and garland in her hand in the act of offering some fruits upon an altar; another represents a young mother in a flowing Greek dress depositing a funeral fillet on the skeleton of a child. This composition is supposed to refer to the discovery of a child which had perished in the earthquake; the child lies on a heap of stones, with the left arm thrown back over the head as if in sleep. A stair leads to the circular chamber, which contains three niches with sepulchral vases, and is lighted by a small aperture above the cornice. The walls and vaulted roof are painted with arabesques, peacocks, dolphins, and swans. As only one of the vases was found to contain ashes, and the two slabs of marble in the wall bear no inscriptions, it is supposed that this tomb was built by the parents of the child shortly before the destruction of the city, and that this catastrophe prevented their being united in death in the spot they had intended to be their last resting-place.

Tomb of Aricius Scaurus, a handsome monument, consisting of a square cippus upon three steps, supported on a square basement, with a doorway at the side decorated with fluted pilasters, and leading by a passage to the open court at the back of the sepulchral chamber. The basement and the steps of the cippus were ornamented with stucco reliefs, representing gladiatorial combats and hunting scenes. They have nearly all been destroyed since 1830; but fortunately they had previously been engraved and described by Mazois, Millin, and others. The only bas-reliefs that remain now are two

groups on the frieze over the door, and some of those on the steps of the cippus. The first group of the frieze represents the master of the ring, or *lanista*, checking the ardour of the victor, who seems anxious to despatch his antagonist without waiting for the decree of the spectators. The *lanista* appears, from the inscription over the central group, to have been called Caius Ampliatus, a member of a family which is supposed, from an inscription found in the Basilica, to have been the contractors for supplying gladiators for the public games. The next group represents a vanquished Gaul falling dead to the ground. The reliefs on the steps of the cippus are on a smaller scale, and represent *venationes*, or combats of gladiators, *bestiarii*, with animals of various kinds. The inscription placed upon it does not probably belong to the tomb, having been found near it only, and placed upon it of late years. It records the erection of the Tomb by Scaurus the father to his son Castricius Scaurus, of the Menenian tribe, Dumvir, by command of the Decurions, who granted the site of the monument, 2000 sesterces (16*l.*) for his funeral, and decreed that his equestrian statue should be placed in the Forum. Beneath is a columbarium, or sepulchral chamber, with a pilaster for 4 ollæ in the centre: 3 were enclosed in glass, and the 4th by a curtain extending from one side wall to the other.

Tomb of Tyche, beyond the Tomb of Scaurus, a sepulchral enclosure with a cippus bearing the inscription to Juno, or the protecting divinity of Tyche, *Veneræ* of Julia, daughter of Augustus; beneath is a columbarium of 14 niches.

Suburban Inn.—On the opposite side of the road are the remains of a long portico and shops of a very ordinary character, supposed to have been a suburban inn. This supposition rests only on the discovery of some fragments of a the skeleton of a mule or horse a bronze bit, a part of a wheel,

and several vessels used in cookery, &c.

Tomb of the Glass Amphora (1763), a square basement with pyramidal steps, near the Hemicycle, forming a small square room which communicates with the House of the Mosaic Columns. In this room was found the beautiful amphora of blue glass with white figures in relief, now in the Museum at Naples.

Villa of Cicero (1749-1778).—Crossing again the street, we find an inclosure leading to where was discovered a vast court with a portico, forming part of a villa, which has been dignified by the name of Cicero, who tells us, in many of his letters, that he had a villa in the neighbourhood of Pompeii; but there is no proof that it was this, except the fact that it is one of the houses at Pompeii to which the following passage in the Academics well applies: *Ego Catuli Cumanam ex hoc loco regionem video, Pompeianum non cerno: neque quidquam interjectum est, quod obstat: sed intendi longius acies non potest*, II. 25. It is certain, however, that this villa must have been the property of a man of taste as well as wealth; for some of the finest paintings and mosaics in the Museum at Naples were found among its ruins, including the celebrated ones of the 8 Dancing Girls and the 2 mosaics representing comic subjects, which bear the name of Dioscorides of Samos. An inscription found in a niche contained the name of a freedman, Januarius, the Superintendent of the Hot and Cold Baths of M. Crassus Frugi. The villa was again filled up with earth as soon as its treasures were removed. Its situation must have been admirable, surpassing even that of the Villa of Diomedes. In front, facing the street, there was a row of shops, and a portico.

The Hemicycle (1811), on the opposite side of the street, is a deep semi-circular seat or *exhedra*, with a vaulted roof ornamented in front by pilasters

in two rows, the upper ones springing out of the capitals of the lower. The walls and vault were painted in arabesques and panels. Near it were found the skeletons of a mother and three children, one of them an infant, all closely folded in each other's arms, and covered with gold ornaments elaborately worked, and enriched with pearls.

Tomb of the Garlands (1806), on a lofty basement, with Corinthian pilasters sustaining festoons of flowers.

House of the Mosaic Columns (1838), a confused mass of ruins, where four columns, covered with mosaics, now in the Museum, were found.

Cenotaph of Terentius Felix (1763), a square basement with an inscription recording the name of T. Terentius Felix Major, &c. A cippus, some glass cinerary urns covered with lead, some lacrymatories, and other funereal objects were found near it.

Statue.—Close to the gate is the pedestal for a statue, fragments of which were found scattered around.

The open Hemicycles, and the Tomb of Porcius (1763).—Returning to the angle of the shops in front of the Villa of Cicero, we find the opening of a street which led from the main road towards the sea. At the corner a marble statue was found, with an inscription recording that Titus Suedius Clemens, the Tribune, acting on the authority of the Emperor Vespasian, restored to the Republic of Pompeii all the public places possessed by private individuals. At the opposite angle was a bracket with a painting of a huge serpent, supposed to be for the reception of votive offerings; it was destroyed by accident in 1813. The first of the open Hemicycles adjoins this angle. It is 17 ft. in diameter; and the back bears an inscription recording that the Decurions had decreed a place of burial to Mamia, daughter of Porcius, a

public priestess. At the foot of the hemicycle towards the gate is another inscription on an upright stone, recording another decree of the Decurions granting to M. Porcius a piece of ground 25 ft. square. This is supposed to be the ground now covered by the tomb between the first and second hemicycle. The inscription of the latter has been removed to Naples. It bore the name of Aulus Veius the Duumvir. The *Tomb of Porcius* presents nothing worthy of notice.

Tomb of the Priestess Mammia (1763). It stands in a court entered by a flight of steps from an enclosure called, from the number of masks found there, the *Tomb of the Comedians*. It is a square tomb, built of stuccoed masonry, with four columns in front. The walls of the interior were painted with arabesques, and had 11 niches, the largest of which contained an urn in terra cotta, enclosed in another of lead. In the circuit of the chamber were 16 pedestals supporting cippi. In the centre is a pedestal on which probably stood the principal urn. Several cippi were found in the enclosure outside this chamber, bearing the names of the Istacidia and other families. Another enclosure, behind, in which were found large quantities of half-burned bones, was probably an *Ustrinum*, or place for burning dead bodies.

Tomb of Marcus Cerrinius (1763), formerly supposed to be an *Edicula*, and commonly known as the *Sentry Box*. This is a small vaulted niche just outside the city gate, which, when opened, was found decorated with paintings. In a recess at the back was a small base which sustained either a figure or an urn; over it was found the following inscription, *M. Cerrinius Restitutus Augustalis. Loco D. D. D.* The same inscription was repeated on an altar which stood in the centre of the niche, but which has been removed. A beautiful tripod supported by satyrs was found here. Hence it is supposed that the niche was a sepulchral monu-

ment and Sacellum. Mazois, not aware of the inscriptions, imagined that it was an *adicula* or small shrine to the tutelary genius of the roads. The idea that it was a sentry-box arose from the discovery of a soldier's skeleton within it. The facts we have just mentioned are quite at variance with this idea; and, moreover, there is no such building as a sentry-box at any of the other gates, or on any part of the walls which are at present visible; but as this skeleton was fully armed, with his helmet on his head and his hand still grasping his lance, it has been supposed that he was on duty at the adjoining gate. From its proximity to Vesuvius, this quarter must have been the first which felt the effects of the eruption; and when the fiery storm thickened around him, the hero, faithful to his trust, may have taken shelter in this building, rather than follow his fellow citizens who were escaping by the other gates.

**Herculaneum Gate (1763).—*This gate was the most important entrance to the city. The arch has entirely disappeared; but enough of the other parts remains to show that it had a roadway $14\frac{1}{2}$ ft. wide, and two side entrances for foot passengers, each of which was 4 ft. 6 in. wide, and 10 ft. high. The height of the central opening can hardly have been less than 20 ft. The architecture of the gate is entirely Roman, and is built of brick and lava in alternate layers. The central arch on the outer side was defended by a portcullis, lowered by grooves which still exist in the piers; and on the inner was closed by folding doors, working upon pivots in holes which are still visible in the pavement. Between the portcullis and the inner door the space was open, forming a division from the pavement, and open above, making the gate a double one, so that, in the event of the portcullis being carried, the besieged could throw down missiles on their assailants, before they had time to force the inner entrance. The whole was covered with

white stucco, on which were found, written in red or black letters, announcements of gladiatorial games and public notices. A marble sun-dial was found outside the gate, in the angle formed by the left entrance and the wall. On the left of this gate is one of the best preserved portions of the walls of Pompeii, a fine specimen of ancient masonry, consisting of horizontal courses of blocks of the older volcanic tufa, similar to that quarried about Naples.

II. Street of Herculaneum.—On entering the gate, the street ascends, and proceeds by three curves to the Forum. The houses on the rt. appear to have been erected along the wall towards the sea. On the l. the houses are arranged in quadrilateral blocks, or islands, separated by the transverse streets which communicate with the main thoroughfares, forming what the Romans called "islands of houses." Immediately on the inside of the gate, on the l., are the *Steps* or stairs leading to the walls (p. 225).

*House of the Triclinium (1787).—*Close to the steps is a house on a small scale, consisting of a passage, a sitting-room, a servants' room at the foot of the stairs, a kitchen, a *lararium*, containing a representation of a bed on which the goddess is reposing, and a court which was covered with trellis-work, as the holes for the beams are still visible. In one corner is a large stone triclinium, from which the house derives its name; above, there was apparently one bedroom and a terrace.

Inn of Albinus, from his name found written on the walls (1770).—The first house on the rt., close to the gate. The chequers found on the doorposts explain the character of this house. The entrance is by a wide doorway, leading into an apartment which was evidently an inn yard, as two skeletons of horses, fragments of bits and bridles, rings for fastening animals, and

portions of chariot-wheels, were found in it. The house contains several apartments for the accommodation of strangers, a kitchen, a long cellar, and a liquor-shop. On the pilaster of the next house is carved a phallus. It is supposed to represent the amulets and charms sold by the proprietor of the neighbouring shop, several of which were found in it.

Thermopolium (1769).—A house for the sale of hot drinks, nearly opposite to the inn, with numerous apartments in the rear which served probably as drinking-rooms; one of the walls contained announcements of the festivals of the day. The shop itself contained a furnace, steps for arranging the glasses, and a marble counter, which, when uncovered, exhibited the stains of the liquor and the marks of the glasses. The figure of Mercury was painted on various parts of the house. Some of the walls were covered with names, scratched by the customers upon the plastering which covered other names of previous scribblers. The establishment belonged, as told by an inscription, to a certain Perennius Nymphoröis.

House of the Vestals (1769).—A double house, occupying the whole space between 2 streets, comprising a vestibule, an atrium with the usual apartments on each side, a triclinium, formerly richly paved with mosaics and decorated with pictures by no means in accordance with the name given to it. The pavement of several of the rooms was formed of mosaics which have been removed to Naples; one, however, with the word *Salve*, still remains at the threshold of the second house, to welcome the visitor. The walls of several of the bed-rooms and cabinets were richly painted with arabesques and other decorations. In one of them a quantity of female ornaments and the skeleton of a dog were found. At the extremity of the house is a room called the *lararium*, with 3 niches, containing an altar. When first excavated, the

kitchen and offices were found filled with fruits, corn, and amphoræ. Several skeletons were found behind this house.

House of the Surgeon (1771).—A single atrium with numerous small rooms at the sides and a garden behind; the walls of the former painted with architectural designs, arabesques, and compartments containing figures. Several of the surgical instruments now in the Museum were found here.

Custom House, Telonium, or Ponderarium (1788).—A doorway leading into a court, in which a number of balances and weights were found,—several of the latter in marble, with the inscription, C P O N T A L (*Centum Ponderis Talentum*); others in lead, with the words *Eme* and *Habebis*, "Buy and you shall have;" one of the balances had an inscription, stating that it had been verified at the Capitol in the 8th Consulate of Vespasian and 6th of Titus (A.D. 77). Behind is an unpaved court, in which the skeletons of two horses with bronze bells for the neck were found.

Soap Factory (1786).—A small shop, which contained heaps of lime and other materials used in making soap, vats, evaporating pans, and moulds.

On the opposite side of the street from this is the

House of Three Floors (1775-80).—Adjoining this is an extensive building which bears this name, as the floors have been preserved entire. It is supposed to have belonged also to Polybius, as inscriptions in which his name occurred were found among the ruins. It has a large Corinthian peristyle of arcades and piers, with two vestibules communicating with the street and the atrium. The arcades have square apertures for windows which appear to have been glazed.

At this point the street branches into two—narrow one on the rt. is not yet

cleared; that on the l. leads into the Street of the Baths, and from there to the Forum.

Tavern of Phœbus (1786).—A house near the corner of the street, which was formerly called *Thermopolium*, a name once given to all the shops which had furnaces for heating liquids. The skeletons of a man and of two animals were found in it, and an inscription stating that "Phœbus and his customers solicit M. Holconius Priscus and C. Gaulus Rufus the duumvirs."

Public Fountain (1788), placed at the junction of three streets; it is a small basin, with a *castellum*, or circular-headed reservoir. Opposite this fountain is the

House of the Dancing Girls (1809), which derives its name from the pictures of the Four *Danzatrici*, which covered the atrium. This and the two following houses were formerly supposed to have formed one mansion.

III. We now turn down the street of Narcissus on our l., at the back of the houses which we have just examined.

House of Narcissus (1811), formerly called the House of Apollo, from the bronze statuette with silver strings found in it. The modern name is derived from a graceful picture of Narcissus. The peristyle and its columns are very elegant: the hollows in the low wall which fills the intercolumniations are supposed to have contained flowers. From the surgical instruments, ointments, and lint found in one of the rooms, the house is supposed to have been the residence of a surgeon.

IV. We return hence to the Trivium and Fountain in the Street of Herculaneum, upon which opens

A Public Bakehouse (1809), at the ~~the~~ *House of Sallust*, the ~~pro-~~ *of which no doubt let it to ad-* ~~re,~~ *as Cato tells us that the millers*

of Pompeii were in great repute. This bakehouse, which is smaller than one we shall have to describe hereafter, contains 3 large mills and a smaller one, the oven with two troughs for water in front of it, the kneading-room, the cistern, the store-room, &c. When first opened, the corn, the water-vessels, and the amphoræ containing the flour, were all in their places.

**House of Sallust* (1809), one of the largest residences in the Street of Herculaneum, so called from the inscription, C. SALLUST, M.P., painted on the outer wall, formerly called the *House of Actæon*, from a fresco on the wall of the peristylum, is one of the largest mansions in Pompeii, and stood on the Via Domitiana. It occupies a very considerable area, and is surrounded on three sides by streets, the front of the ground-floor being occupied by shops. When excavated it bore marks of having been rifled of its portable treasures after the eruption. The arrangement of the building and the details of its different apartments are described at length in all the great works on Pompeii. The entrance-door is flanked by pilasters with stucco capitals, one of which represents Silenus teaching a young faun to play upon the pipe. On each side are shops, one for the sale of oil; the atrium has a fountain in the centre, and an impluvium. Surrounding are highly-decorated apartments, one of which serves as an ante-chamber to a hall on the l., supposed to have been a winter triclinium. The tablinum at the extremity of the atrium opens on a portico of fluted Doric columns, which borders a garden-ground, 70 ft. by 20, the centre of which was paved, the flowers being arranged in boxes. The walls were painted to represent trellis-work, creepers, birds, and fountains. In one corner is a summer triclinium, with a round table of marble in the middle and apertures above for the beams of the trellis. The walls were painted with a frieze at the top, representing the catables used at a feast, but every trace of this painting has perished. In

the other corner of the garden is a small stove for heating water, supposed to mark the position of a bath. On the rt. of the atrium is a *Venerium*. It consists of a small court, surrounded by a portico of octagonal columns, a sacrum dedicated to Diana, two sleeping-rooms at the sides with windows looking into the court, a triclinium, a kitchen, a water-closet, and a staircase leading to a terrace above the portico. Every part is elaborately decorated, and the paintings are appropriately expressive of the uses to which the apartments were applied. The walls of the court are painted black with rich gilt ornaments; the columns are bright red. The sleeping-rooms contain pictures of Mars, Venus, and Cupid, and the entire wall at the back of the court is covered with a large painting, representing the story of Diana and Actæon. In the adjoining lane was found the skeleton of a young female; she had four rings on one of her fingers, set with precious stones; five gold bracelets, two earrings, and thirty-two pieces of money were lying near her. Close at hand were found the skeletons of three other females, who were probably her attendants.

In one of the rooms of the large building opposite to the House of Sallust has been placed the *Scuola Archeologica*, a new establishment, where a certain number of students attached to the service of the excavations are lodged. It contains a good library, and in one of its rooms opening on the street the casts of the human bodies discovered in 1864, but which will be removed to the new Museum near the Sea Gate.

Blacksmith's Shop, consisting of two rooms; in the front one was the forge. Different articles of the owner's calling were found here.

Public Bakehouse (1810), on the Via Domitiana, and upon a larger scale, and more elaborate in its construction, than the one already described. It has a court 86 ft. by 80, with square

pillars to support the roof. Beyond the court is the bakehouse, 33 ft. by 26, containing four flour-mills of lava. The lower part, in the form of a cone, is fixed firmly in the ground. The upper, which is shaped externally like the compartments of an hour-glass, is hollowed internally into two cavities, the one conical to receive the corn, the lower one fitting over the projection of the solid cone beneath. The upper part, when first discovered, had an iron framework, with holes for the insertion of wooden bars, to which asses and sometimes slaves, as both Plautus and Terence describe, were attached, for the purpose of turning it. In the room which is supposed to have served as a stable, a jawbone, and fragments of an ass's skeleton, were found. In others were the ovens, the stone kneading-troughs, the ash-pit, the cistern, and vessels for holding water. On one of the piers was a painting representing an altar with the guardian serpents, and two birds chasing large flies.

Academy of Music (1810), so called because it was covered with paintings representing instruments of music and tragic scenes.

House of Julius Polybius (1808-17).—A large house of 3 stories, on the rt. of the street, opposite the house of Sallust, built on an elevation sloping towards the ancient beach. The floor by which we enter is level with the street. It presents the usual arrangement of a vestibule and atrium opening on a terrace, a peristyle, and the ordinary private apartments. Under the terrace are a bath, a saloon, a triclinium, &c. Beyond them is a terrace overlooking a large court, surrounded by porticos, with a reservoir in the centre. Below is another floor containing the baths, and the dark cells in which the slaves were perhaps lodged. Many of the rooms were decorated with mosaics and other ornaments of great beauty, but, like all the earlier excavations on this side, they were filled up and greatly injured before the site was opened the second time.

Apothecary's Shop (1809), at the angle of this Trivium. On the outer wall is a painting of a large serpent as the *genius loci*. Several glasses and phials, containing medicinal preparations, were found in this shop.

Thermopolium or Tavern of Fortunata, at the corner of the next Trivium, a shop of the usual character, with a counter, upon which are still marks of the vessels that stood upon it, covered and faced with marble, and the walls painted in blue panels with red borders. In front of it is a

Fountain, at the angle of the pavement, consisting of a large square basin.

V. Let us now turn to the N., down a street, called of the Ramparts, which, extending from the city wall, here falls into the main thoroughfare, beginning our examination at the bottom, with the

House of the Painted Columns (1844), a small house, the name of which describes its principal features.

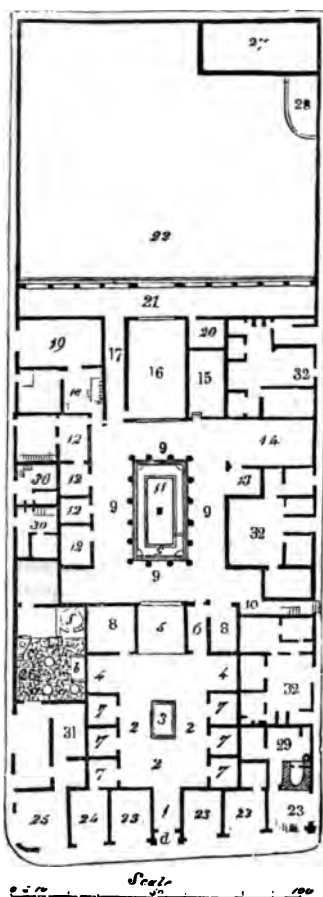
House of Neptune (1844), small, but remarkable for some pretty paintings in the atrium, and for a marble impluvium, with a space round it for planting flowers.

House of Flowers (1809), formerly called the *House of the Wild Boar*, from a mosaic of a Dog seizing a Wild Boar by the ear, now in the collection of the Duc d'Aumale. It derives its present name from some graceful paintings representing nymphs bearing flowers in their aprons.

House of Modestus (1808), so called from an inscription in red on the walls of the house opposite. It is small, and its atrium is *impluviatum*, or inclined outwards, so as to throw the water outside instead of carrying it into a cistern in the centre of the floor.

* *House of Pansa* (1811-14), one of the *rgest and most interesting mansions*

in Pompeii. It occupies an area of 300 ft. by 120, and extends into 4 streets, the



front opening into the street of the older *Thermae*. (As it gives a better idea of a Pompeian house than perhaps any other, we have annexed a ground-plan of it.) The sides of the ground-floor along the 3 streets are occupied entirely by shops, which we have Cicero's authority for describing as one of the most lucrative kinds of

property in Roman times. One of these shops appears, from the communication between it and the mansion, to have been the proprietor's own, probably for the sale of the produce of his estates; another is a bakehouse of the usual character, with a phallus now in the Museum, and the inscription *Hic habitat felicitas*. The principal entrance to the mansion is decorated with two Corinthian pilasters, and paved in mosaic. On the wall near it were painted in red letters the words *PANSAM ÆD. PARATVS ROGAT*; Paratus being possibly the shopman, who thus invites customers to deal in the adjoining shop. The interior presents the usual arrangement:—a, the entrance, or *prothyrum*, to the atrium or *cavadium* (2), with an impluvium in the centre (3), in coloured marbles, and with the ordinary apartments or sleeping-rooms (7 7 7) at the sides, followed by the *alæ* (4 4), the *reception-rooms* (8), the *tablinum* (5), and *fauces* (6), opening into an oblong peristylum (9), surrounded by what was a covered portico of 16 fluted Ionic columns, with an open court containing flower-beds and a fish-pond in the centre (11); bed-chambers on one side (12), a triclinium (16) opening into the garden, with a library (15) abutting on the back walls of the shops (32) on the other; a passage (12) on the l. leads into servants rooms and a kitchen (30), which was supplied with fireplaces for charcoal like those now in use in this part of Italy. The whole width of the building facing the garden had a portico (21) of two stories. The garden (22) was half as large as the dwelling part of the house, with a reservoir (27) and reservoirs (28) in one corner and the remains of a fountain in the centre. In front were six shops (23, 24, 25), and others of larger dimensions in the side streets (29, 31, 32): besides the principal entrance (1) there were others (at 10 and 19) from the side streets. The entire building was rich in mosaic pavements and mural paintings, but nearly all of them have disappeared. One very curious painting remains in the kitchen,

[*S. Italy.*]

representing the Laræ, personified by two serpents on each side of an altar, surrounded by the elements of a dinner, a pig for roasting, a ham, a string of mullets, a spitted eel, a boar's head, thrushes, &c. In one of the bed-rooms five female skeletons were found, some of them with gold ornaments.

VI. The S.E. front of the House of Pansa faces the *Street of the Baths*, one of the main thoroughfares of the city. Before we notice the interesting objects contained in this wide thoroughfare, we shall return N. towards the city wall, and examine the island of houses lying between this and the Street of Mercury.

**House of Apollo* (1838), at the bottom of this street, and close to the city wall, with richly painted walls, a fountain, and a garden decorated with Bacchanalian garlands. Two mosaics representing the quarrel of Agamemnon and Achilles, and Achilles at the court of Lycomedes, and the small bronze statue of Apollo Hermaphrodite in the Museum, which gave the house its name, were found in it. There still exists in the first court a painting of Apollo, holding in one hand a globe, and in the other a whip: several valuable bronzes were found in another part of this house. In a small room at the corner of the inner court, are paintings of Apollo, Venus, and Juno, with good architectural decorations; it probably was connected with a bath, from the hot-vapour tubes in the wall. Near here are remains of a fountain in mosaic and shell-work. There is a pretty octagonal cascade fountain in the 2nd court, the walls of which are painted to represent a garden with different kinds of birds; round the fountain are pedestals for small statues, &c.

House of Adonis, opening towards the Street of Mercury (1836), so called from a large painting on the wall of the garden, representing Adonis wounded by the wild boar and comforted by Venus, with Cupids bandaging his wounded leg, as a modern surgeon would do. Another, in the room on the opposite side of the court, represents the

story of Hermaphroditus: but both have suffered considerably from exposure to the atmosphere. In the two adjoining houses were found 14 silver vessels, some of which were adorned with bas-reliefs of Cupids and satyrs.

House of the Small Fountain (1827), from a fountain encrusted with mosaics and shell-work, placed in the centre of the inner peristyle, of which the leaden pipes and brass cocks are still visible. The water issued from the mouth of a comic mask. There is a painting of the birth of Bacchus on one of the walls, and some good landscapes. The small bronze statue of the Fisherman, now in the Museo Nazionale, was found in front of it. The remains of two staircases show that there was an upper story.

House of the Great Fountain (1827), a handsome but irregular atrium, 50 ft. by 40, with a fountain in the centre of the peristyle, more remarkable for its size and singularity than for its beauty or good taste. It consists of a large semicircular niche, encrusted with mosaics and shell-work of different colours, chiefly of birds, and ornamented with a comic mask of marble in high relief on each side. The water of the fountain issued from beneath a mosaic mask, pouring over a small waterfall. On a pedestal in the basin was the small bronze Cupid holding a goose, now in the Museum. Following the Street of Mercury is

The Fullonica (1827), the House of the Dyers and Scourers, a very curious building, which has made us acquainted with one of the important Roman trades. It has an atrium surrounded by a portico, with a fountain between two of the pilasters, on which open numerous apartments containing the vats for the dyes, fire-places for hot water, ovens for drying the cloth, &c. The pilaster, on which are represented men, women, and boys engaged in the various operations of the trade, is one of the remarkable frescoes in the Museo Nazionale. Returning here to the Street of the Baths

**House of the Tragic Poet*, opposite the *Thermae* (1824-26), called also the *House of Homer* and of the *Cave Canem*, one of the smallest but most elegant private dwellings in Pompeii. When it was first discovered, it became celebrated throughout Europe for the variety and beauty of its paintings; but most of its treasures have now been removed to the Museum. From one of these paintings representing a male figure reading from a scroll, and from the mosaic of the Chorus instructing the actors, the house has been called that of the Tragic Poet. The large number of rings, bracelets, ear-rings, chains, and ornamental jewellery in gold, coins and other articles in silver, portable stoves and lamps in bronze, which were found in it, should rather have suggested that it was the house of a silversmith. Externally, the lower part presents to the street a dead wall divided into square panels painted red; the upper floor had windows opening on the street 6½ ft. above the pavement, and measuring 3 ft. by 2. The door turned on pivots, the bronze sockets of which still remain. On the floor of the threshold was the mosaic of a dog chained, with the inscription *Cave Canem*, Beware of the dog, now in the Museum at Naples. The internal arrangement of the house is not different from the others we have described, but its walls were decorated with an unusual number of good paintings. The atrium, the gynæceum, the triclinium, and several of the principal apartments, were covered with paintings, and many of the rooms were paved with mosaics. One of the walls of the principal apartment is divided into squares by perpendicular lines decorated with festoons and arabesques, and supporting a rich frieze representing a Combat of Greeks and Amazons. In one of the larger rooms opening out of the inner court is a good black and white mosaic of fishes, with a painting of Leda presenting to her husband, Castor, Pollux, and Helen, as new-born birds in their nest. From the disturbed state of the

ground near the house, it is certain that search had been made after the eruption for the treasures it contained.

Inns.—Two inns terminated the street at this end. In one of them were found, in 1845, 206 large copper coins of Galba, Vespasian, and Titus, and 42 in silver. Beyond which

VII. We enter the *Street of Mercury*, and return to the N. to commence our examination of the houses nearest to the city wall.

House of Inachus and Io (1829) has a good marble table in the atrium.

**House of Meleager* (1829), called also the *House of the Nereids*, in the Street of Mercury. The occurrence of vessels filled with lime in different rooms, and the freshness of the decorations, indicate that the building was undergoing renovation at the time of the last catastrophe. The arrangements of the interior, in conjunction with these repairs, lead one to suppose that the house is one of the most ancient which has yet been excavated. On each side of the atrium are paintings of Meleager and Mercury. In the atrium, the impluvium is remarkable for its fountain and pedestal of marbles, with a marble table behind, resting upon winged griffons. On the l. of this opens a large court, in a room out of which the walls were coloured yellow, above a red plinth, having a painting in the centre. The bedrooms on the other side of the atrium were lighted by windows inserted above the doorways, and were richly decorated with arabesques. A large triclinium completes the building on that side. Passing from the atrium, we reach the most magnificent peristylum which has been discovered at Pompeii. The holes in the marble threshold show that it was separated from the atrium by a door of four folding leaves. The spacious area contains 24 columns: at the base of each was an iron ring for fastening the lines that held the awning over the impluvium in the centre, which was evidently used as a fish-pond, and was so arranged that the

water of a fountain fell over seven steps, forming a miniature cascade. Along the margin is still to be seen a deep channel in which were found remains of shrubs. The walls of the porticoes were covered with pictures, many of which have been removed. The best that remains represents the Judgment of Paris. At the back of the peristyle, facing the fountain, are two noble apartments, one of which is remarkable for its tiers of columns. The upper one is surmounted by a gallery, which rests on arches springing from the capitals of the lower columns, the arches being small segments of a circle; the only instance, perhaps, in a building of this date, in which the architrave was abandoned, in order that the columns might be united by a series of arches. At the extremity of the mansion on this side, is a second triclinium, paved in mosaic.

House of the Centaur (1830), called also the *House of Meleager and Atalanta*, or of *Apollo*, is an interesting mansion, which was also under repair at the time of the destruction of the city. The principal features of the building, as it now appears, are the Corinthian atrium; the singular apartment with a window in whose marble framework traces of an iron grating are still visible; the venerum, containing an apartment with Grecian pilasters and a Doric cornice; the triclinium with a window looking out upon a garden, and the site of the garden itself, now ruined by the fall of the cellars beneath it, but remarkable, when first discovered, as containing many of the shrubs with which it was planted. The mosaics and pictures with which the mansion was profusely decorated were found in a remarkable state of preservation; but everything of interest, including the painting of Meleager and Atalanta, has been removed to Naples.

**House of Castor and Pollux* (1828-30), in the Street of Mercury, known also as that of the *Quæstor*, or of the *Dioscuri*; a house of great magnificence and size, and decorate

with elegance. It consists of two distinct houses, separated by a *peristylum*, which seems to have been common to both. Unlike most of the other houses in Pompeii, the exterior exhibits a certain attention to minute ornament and finish which characterises the interior. The façade is unusually decorated; the stucco with which it is covered being worked in panels and cornices, formed by stamped ornaments of the same material picked out with colour. At the entrance doorway is a bas-relief of Mercury running away with a purse. On the sides of the vestibule are paintings of the Dioscuri. The atrium, 40 ft. on each side, has a Corinthian peristyle of 12 columns, with an impluvium and fountain in the centre. The walls, which are coloured red and yellow, are covered with paintings of arabesques, landscapes and figures. In the left angle is a small room, in which were found two very large and highly ornamented wooden chests, lined with bronze and bound with iron. They are supposed to have been the depositories of the money collected as taxes, and from this supposition the building has derived the name of the House of the Quæstor, though there is no proof that a small town like Pompeii ever had an officer of that rank. They were found securely fastened to a solid plinth cased with marble, and were closed by strong bronze locks. When first excavated, fifty gold and silver coins dropped through the decayed woodwork of the bottom, but these must have formed a very small portion of their treasures, for they had been rifled ages before. Whoever he may have been who was thus anxious to rescue the buried gold, the walls now standing show that he made an error in his calculation, and had to exercise considerable ingenuity and labour to repair it. In excavating from above, he entered the adjoining room, and instead of retracing his steps and renewing his excavations at the distance of a few feet, which would have brought him into the apartment he was seeking, he preferred to cut through the massive wall of the atrium,

and extract the money by breaking a hole in the chest which stood on the other side of it. This proceeding indicates an intimate acquaintance with the spot, while the evident reluctance to make a second excavation suggests the idea that the explorer was anxious not to attract attention to his work. Beyond this room is the tablinum, with its pavement of white mosaic edged with black, the walls decorated with brilliancy. Several of the adjoining rooms are likewise richly decorated. In the rear is a Doric colonnade opening upon a garden. The walls of this colonnade were decorated with paintings, mostly of tragic scenes in the theatre. The wall of the garden facing the house was painted to represent a garden; one of the walls was covered with a trellis, the supports of which still remain. Passing over the minor apartments on the rt., we enter a splendid court, called the Court of the Piscina. It is surrounded by a colonnade formed of 4 columns on each side, with *antæ* at the angles; the centre at the end was occupied by a fish-pond with a fountain, the rest was surrounded by a flower-garden. On the *alæ* were two of the most celebrated paintings now at Naples, the Perseus and Andromeda, and Medea contemplating the Murder of her Children. On one of the others was the well-known one of a Dwarf leading a Monkey. At the extremity of the court is a triclinium of large size, which was closed by folding doors, the marble sockets of which are still visible. In the centre of the floor was the mosaic of the Lion crowned by young Cupids with garlands of flowers, now in the Hall of the Mosaics in the Museum.

Thermopolium or *Tavern* (1832), a building so called from the number of cooking vessels, tripods, pots, and pans of bronze and earthenware which were found in it. In the room opening upon the street is a counter with 3 amphoræ, and covered with marble, beyond which opens what may be

called the parlour or drinking-room of the customers. The walls were covered with paintings of a voluptuous character, from which the house has been also called the *Lupanar*. Two of them, however, are unobjectionable, and represent, one a drinking scene, in which two of the men wear capotes like the fishermen of the present day; the liquor is served in a basin like a punch-bowl, and drinking-horns are used instead of glasses. On a row of pegs above are suspended various kinds of eatables, some of them preserved in nets, and one bearing some resemblance to a string of sausages; the scratches on the wall look very like the landlord's score. The other painting represents a 4-wheeled wine-cart with a curriole bar, from which the two horses are detached. The cart is filled with a huge wine-skin bag, from the leg of which a man and boy are filling amphoræ.

House of the Five Skeletons (1826-31), a small house, remarkable for the discovery of five skeletons among its ruins, with several bracelets and rings of gold, and coins of gold, silver, and bronze, not as usual lying on the pavement, but buried in the accumulated materials about 12 ft. above it. There are some paintings representing the Rape of Helen, Hector and Andromache, &c., on the walls.

House of the Anchor (1826-30), so called from a mosaic of an anchor in the entrance porch. It is also called the *House of Anymone and Neptune*, from a painting in the room on the rt. of the *prothyrum*. It has an oblong portico of large size, supported by columns, overlooking a garden surrounded by niches and pedestals for statues, with an *Ædicula* or small temple between two fountains at its extremity.

House of Flora and Zephyrus (1827), a large house abutting on the Street of the Baths, and described as the *House of the Bacchantes*, and the *House of the Ship*, the latter from a painting at

the entrance of one of the shops which occupy the ground floor. The modern name is derived from a painting of Zephyrus and Flora, now removed to the Museum. The walls are in better preservation than those of most other houses of this class. From their height and from the arrangement of the decorations, it appears to have been two stories high. Some good paintings were found in the atrium; one was the sitting figure of Jupiter on his golden throne, with a glory round his head. The cistern, with a cover of African marble, was decorated with coarse mosaics, representing two large masks, a river, and griffons. Four iron tires of chariot-wheels, similar to those now in use, were found among the ruins.

VIII. We now turn again to the N. by the *Street of the Faun*, running also from the city wall to the Street of the Thermæ, and parallel to the Street of Mercury, to examine the houses which remain to be noticed in this quarter of the city.

House of the Labyrinth (1832), a large building, scarcely surpassed by any other which has been discovered. It derives its name from the mosaic of Theseus killing the Minotaur, which formed the pavement of one of the principal apartments. One of the rooms has preserved some traces of its paintings, among which are Ariadne and the Rape of Europa. The inner court of this fine house is surrounded by fluted columns. Out of it opens a large triclinium, having 4 columns on each side, an unusual thing in the Pompeian buildings.

* *House of the Faun* (1829-31), called also the *House of the Great Mosaic*: its principal entrance, from the Street of Fortune, the continuation of that of the Thermæ, but entered also from the narrow one of the House of the Labyrinth. These names are derived from the bronze statuette of the Dancing Faun and from the great mosaic of the bath

of Issus, or Granicus, both now in the Museo Nazionale. It is probably the largest and most magnificent of the Pompeian houses, though little remains even of what it exhibited when first excavated. It formed an entire island of buildings bordering on 4 streets. The space usually occupied by pictures was here filled with mosaics, many of which, like the Bæchus riding on a tiger, the course of the Nile, with the hippopotamus, the crocodile, the ibis, &c., have evident reference to the worship of Osiris. On each side of the prothrum or entrance are representations in stucco of a peristyle with pigny columns: the floor is paved with a handsome mosaic of triangular pieces of coloured marbles. It was chiefly in its mosaic decorations that the mansion differed from the others. In the numerous apartments were found a greater variety of furniture and domestic articles than in any other house which has been examined. Some of the cooking utensils were of silver; the bronze vessels were of unusual elegance and finish; and the gold bracelets, necklaces, and rings found in the apartments of the *venereum* were rich and massive beyond any other examples of Pompeian jewellery. The court in the rear of the House of the Faun is one of the most extensive in Pompeii; it is surrounded by a portico of 48 fluted Doric columns: under one of its porticoes are numerous amphoræ still imbedded in the ashes which buried the city. Some skeletons were found in one of the rooms. There still exists a fragment of a mosaic of a lion in an inner chamber.

House of the Scienziati, so called from having been excavated during the meeting of the Italian Association for the advancement of Science in 1846, is a large house in the Street of Fortune, beyond that of the Faun. It offers nothing now worthy of interest.

We have completed our examination of that portion of the city which lies between the *Herculeanum*

Gate, the street leading from it to the Forum, the Street of the *Thermae* and its continuation, and the Street of Fortune leading to the Gate of Nola. The *Quadrivium*, formed by the intersection of the Street of Fortune and of that leading from the Gate of Stabiae to that of Nola, was the spot of some of the earliest excavations. A few objects have been cleared in the line of the Street of Nola, which we will notice here to avoid the necessity of retracing our steps.

House of the Bronze Bull, beyond that of the *Scienziati*, with an atrium painted with garlands of fruits and flowers.

Beyond this is a fine façade of a large house, built in square blocks of volcanic tufa, with Corinthian pilasters on each side of the entrance, but the interior has scarcely been excavated. Numerous shops and dwellings exist on either side of the street, which give good promise for further diggings, but none of them are sufficiently excavated or interesting to detain us. About 500 ft. before we reach the gate towards Nola is the

House of the Infant Perseus, from a picture representing Danaë with Perseus at the court of Polydectes, in the island of Seriphus; nearly opposite to which are two square pillars, covered with chequered paintings in varied colours, indicating that the adjoining house was an inn.

Shops and smaller houses (1812).—The street, nearer to the Nola Gate, is bordered by a series of small houses and shops; but in consequence of their unpromising character the excavations in this quarter were abandoned.

Gate of Nola (1812), formerly called the *Gate of Isis*, a single arch still entire, 21 ft. high and 12 wide. This, like the *Herculeanum* Gate, was double; but the outer portion has been destroyed, and what now remains has

been rudely repaired, probably at the time when the towers were erected. The lower part of the arch is evidently more ancient than these restorations. The gate is placed at a distance of nearly 50 ft. from the outer projection of the wall, so that it was approached on the outside by a narrow passage, the entrance of which was fortified by two towers. Another peculiarity is that it is not at right angles with the direction of the wall, but cuts through it diagonally in a line with the street. The keystone of the arch on the city side has a head of Isis sculptured on it, by the side of which is an Oscan inscription, written from rt. to l., stating that C. Pupidius, the *Maldictuticus* and priest of Isis, erected it. On the inner sides were chambers, supposed to have contained wooden steps which gave access to the walls. The ancient road descends rapidly in a tortuous direction from this gate to the suburb and plain.

X. Let us now return to the *Quadrivium*, formed by the intersection of the Street of the Thermæ and that leading towards the Gate of Stabizæ, to examine several small houses which lie between it, the Street of the Augustals, and the Street of Fortune. First, however, we have to notice the

Shops of the Quadrivium (1845).—

At this junction of the four streets, as in many of the neighbouring *quadrivia* and *trivia*, numerous shops appear to have been congregated. Those excavated in 1845 contained a large supply of articles of merchandise. Two of them were stocked with bronze and iron utensils for cooking and other domestic purposes; another contained blocks of marble and several statues, one of which represented the skeleton of a woman in flowing drapery, supposed to represent the Goddess of Envy. The shops along the Street of Stabizæ, on the l., as far as the House of Lucretius, are of a uniform shape, and so large as to indicate importance in the unexcavated buildings in the rear, and which are to be the new scene of Sig. Fiorelli's excavations during the present year.

House of the Bronze Figures, so named from the numerous figures of men and animals, and double-headed busts or Hermes in bronze, which were found in it. The 3 following houses are on the S. side of the Street of Fortune.

House of the Black Walls, from the delicate and graceful ornaments on a black ground in one of the apartments, alternating with paintings representing sacrifices to Venus, Minerva, and Juno; Cupid and Psyche, &c.

House of the Figured Capitals, from the pilasters at the entrance with capitals representing Fauns and Bacchantes.

House of the Grand Duke of Tuscany (1832), a small house, remarkable for the picture found in the principal room, representing Zethus and Amphion detaching Dirce from the horns of the Bull, by order of Antiope, and for an elegant mosaic fountain with the marble statue of a Faun.

House of Ariadne, sometimes called the *House of Bacchus*, and of the *Coloured Capitals*, and extending from the Street of Fortune to the Street of the Augustals, from which is the entrance to it, is remarkable for the elegance of its internal arrangement, for the sacrum, the garden triclinium, and several interesting paintings which were found in it, among which may be mentioned the Ariadne from which it derives its name; Galatea on a Triton; Apollo and Daphne; and the Love-merchant—an old man leaning over a cage containing several Cupids, from which he draws out one by the wings, and offers it to two young females standing by bargaining for it.

XI. A street called the *Vico Storto* separates this mass of buildings from a few houses excavated of late years. It is sufficient to record their names as the *House of Mercury* (1845), *House of the Quadriga* (1845), *House of Love disarmed* (1844) (so called from a very pretty picture of Cupid made prisoner by two girls, on one of the walls), and a *Baker's Shop* (1845).

XII. We now return to the central *Quadrivium* formed by the junction of the Street of the *Thermæ*, and those of Mercury and of the Forum. At this point are the remains of a *Triumphal Arch*, on which stood the equestrian statue of Nero, now in the Museum, forming a grand entrance to the Street of Fortune, and corresponding with another arch which formed the termination of the street at its junction with the Forum. At this point may be said to commence the Public Buildings of Pompeii. First of these, at the corner of the street, is the

**Temple of Fortuna Augusta* (1823), a small Corinthian temple, erected, as the inscription tells us, by Marcus Tullius, a Duumvir of Justice, supposed to be a member of Cicero's family. The steps in front are broken by a low wall or *podium* supporting an altar, which was protected by an iron railing, the remains of which are still visible. The portico had four marble columns in front and two at the sides; but they had either been removed after the eruption or destroyed by the earthquake which preceded it, as no trace of them was found. The cella is square. Behind the altar is a semicircular niche, containing a receptacle for the statue in the form of a small Corinthian temple. In the cella was found a female statue with the face sawed off, no doubt one of the ready-made figures which were sold in this state by the Roman sculptors, in order that the features of any particular goddess might be added at pleasure. Another statue found here, and attributed to Cicero, was a full-sized figure wearing the toga of the Roman magistracy, and interesting as having been painted with the costly dye, a mixture of purple and violet, which was in the earlier period of the Empire the colour peculiar to the higher order of magistrates and priests. Between this and the Forum are some *thermæ* houses, in which have been lately placed several large oil-jars, and in excavations near the Sarno.

Opposite the Temple of Fortune are:—

**Old Thermæ or Public Baths* (1824).

—This establishment is of considerable extent, and has a frontage towards 3 streets. An inscription in the court, on the rt. of the entrance, in great part effaced, recorded the dedication of the baths at the expense of Gnaeus Alifius Nigidius Majus, and the games and entertainments which took place in honour of the event in the amphitheatre, combats of animals and gladiators, scattering perfumes, and the luxury of an awning, *vela erant*, being especially mentioned. As Nero's interdiction of theatrical amusements did not expire till the year 69, it is inferred from this inscription that the dedication took place but a short time before the destruction of the city. The *Thermæ* are divided into 3 portions; the 1st containing the furnaces and store for fuel, the 2nd the baths for men, the 3rd those for women. The same furnaces heated both divisions, and were supplied with water from a reservoir at a short distance, the pipes being carried across the street upon the Arch, in which their remains are still visible. Each set of baths was paved throughout with white and black marble, and arranged on the same plan, consisting of an unrobing room, a cold, a warm, and a vapour bath. Those for the men are the largest and most elegant. A vestibule, or atrium, surrounded by a portico, reached from the *Vicolo delle Terme*, by a corridor or prothyrum in which 500 terracotta lamps were found, into the unrobing room, *apodyterium*, or *spoliatorium*, an oblong chamber, with holes in the wall for pegs on which the clothes were hung, and with stone seats on three of its sides. The roof was vaulted, and lighted at one end by a window containing a single pane of glass 3 ft. 8 in. broad, 2 ft. 8 in. high, fragments of which were found upon the floor. Underneath this window, in a recess, is a large bearded mask, in stucco, with tritons and water nymphs on each

side of it. The roof was painted. Beneath the cornice is an arabesque frieze in relief on a red and blue ground, composed of griffons, chimæras, vases, and lyres resting on two dolphins. At one end of this room is a small chamber, supposed to be a wardrobe. At the opposite extremity is the circular cold bath, or *frigidarium*, a circular chamber in a good state of preservation, the walls stuccoed and painted yellow, with a bell-shaped roof, which was apparently painted blue, and lighted by a window near the top, and with four large semicircular niches in the walls. The cornice is decorated with reliefs in stucco on a red ground, representing Cupids and warriors engaged in a chariot and horse race. A flattened bronze tube brought water into the bath, producing a kind of douche. In the centre is the cold water basin of white marble, 12 ft. 10 in. in diameter, and 2 ft. 9 in. deep, with two steps in front of the entrance, and a low seat in the middle. The warm bath, or *tepidarium*, is entered from the *spoliarium*, and nearly corresponds with it in size. It has a vaulted ceiling painted red and blue, and covered with rich stucco ornaments in medallions, consisting chiefly of figures and foliage, with two very handsome medallions of Ganymede borne away by the Eagle. At one end it is pierced with a window 2 ft. 6 in. high, and 3 ft. wide, which consisted of a bronze frame in which four panes of glass were fastened by screws, so as to be opened or shut at pleasure. Below the cornice of the roof the wall, which is painted red, is divided into numerous niches by terracotta figures of Atlases or Telamones, which appear to have been covered with stucco and painted. The niches are supposed to have held the oil vessels and the perfumes of the bathers. Along the sides of the room were bronze benches, three of which may be still seen behind the bronze brazier, standing upon legs in imitation of those of a cow, an allusion probably to the person whose name is inscribed on them, *M. Nigidius Vaccula, P. S.* At the end of the room is

a large bronze brazier, 7 ft. long and 2½ ft. wide, lined with iron, but having bronze bars to support the charcoal; on the front is the figure of a cow in high relief. From this chamber we pass into the vapour-bath, or *caldarium*, the length of which, in accordance with the precept of Vitruvius, is twice its width. It terminates at one end in a semicircular niche, containing a marble basin or *labrum* 5½ ft. in diameter, which held the warm water for ablutions; around its rim is an inscription, in bronze letters, recording its erection at the public expense, and by order of the Decurions, by Gnaeus Melissæus Aper, and Marcus Staius Rufus, duumvirs of justice, at the cost of 750 sesterces (about 6*l.*). At the other end of the chamber is the oblong hot bath, 12 ft. in length and about 2 ft. deep, of white marble. The ceiling is composed of transverse fluting; the cornice is supported by fluted painted pilasters. The temperature of the room was regulated by three windows over the niche of the vase; these were closed with plates of bronze, by means of chains. The walls and floor are hollow, so as to have allowed hot air to circulate freely from the furnaces, which, as well as a large reservoir for supplying the baths with water, may still be examined *in situ* on the W. side of the building.

The *Women's Baths* are on the other side of the furnaces, at the N.W. angle of the building, and entered from the Street of the Thermæ; they are arranged on the same general plan as those for the men, consisting of a *spoliarium* reached from the street, a *tepidarium*, and a *caldarium*, and are decorated in the same manner, but are not so large or so well preserved. Among the objects discovered in the rooms here were a money-box and a surgeon's catheter. On leaving the Thermæ we enter the

Street of the Forum (1823), leading to the Forum, and forming the continuation of the Street of Mercury. It is

200 ft. long and 22 ft. wide, has foot-passeway, and was bordered by shops, apparently of a superior class. In some of them have been placed large oil-jars, dug out in excavations near the Sarno. In one house were found articles in glass and bronze, bells, inkstands, money-boxes, dishes, stoves, &c., and a skeleton of a man in the act of *enveloping* with *his* coins, a small plate, and a scepter of silver; two other skeletons were found in the street. In another house were found, in 1846, in a large room on the ground floor, various articles of office furniture, with marble weights and coins of Galba and Vespasian. The houses on the E. have been converted into a temporary *Museum*, where the interesting objects as they are discovered are deposited, to be removed shortly to the building for the same purpose near the Sea Gate. At the S. end, forming the entrance to the Forum, the street was spanned by a

Triumphal Arch (1823), built of brick and lava, covered with slabs of marble, and still retaining its massive piers; each decorated with two fluted Corinthian columns, with square niches between them, which are supposed to have contained statues and fountains. It is probable that this was also surmounted by an equestrian bronze statue. Large stones are placed across the street under this arch, showing how the approaches to the Forum were closed, as we may also see at the extremity of the *Street of Abundance*, to wheeled vehicles. The street on the rt. contains two shops, called the *Milk Shop* and the *School of Gladiators* from inscriptions over their doorways.

XIII. We here enter on the *Forum*, which contains the principal Temples, the Tribunals, and other public buildings.

**The Forum* (1818-18) is the most glorious and imposing spot in Pompeii, occupying the most elevated point of the city, most of the streets that lead

to it ascending from the gates: it is about 400 yards from the *Herculeum* Gate, and at about an equal distance from the *Great Theatre*. It is surrounded on 3 sides by Doric columns of grayish-white limestone, 12 ft. high and 2 ft. 3½ in. in diameter. Above this colonnade there appears, from the traces of stairs, to have been a terrace. On the E. side are the remains of an older arcade and portico of fluted Doric columns in volcanic tufa, which had been damaged by the earthquake and was in progress of being rebuilt. The entire area was paved with slabs of limestone. In front of the columns, as well as of the portico on the S. and W. sides, are pedestals for statues, some of which, from their size, must have been equestrian. A few of the pedestals still bear the names of distinguished inhabitants, among which are those of *Pansa*, *Scaurus*, *Sallust*, *Gellianus*, and *Rufus*. Several streets opened into the Forum, but were closed at night by iron gates, as is shown by the fragments of iron tracable at the entrances. Fontana's aqueduct passes diagonally under the pavement, cutting through the substructions of the Temple of Venus. It is evident that the Forum was undergoing an entire restoration at the time of the destruction of the city in A.D. 79, as the limestone columns around, as well as their capitals and entablature, are in an unfinished state; large blocks of unworked marble may be seen about it, especially one of huge dimensions, and from Carrara, in the adjoining street, near the entrance to the Temple of Venus.

Temple of Jupiter (1816-17), an imposing building on an elevated basement at the N. end of the Forum, occupying the finest site in the city, and from its elevated position commanding a magnificent view over Vesuvius, the plain of the Sarno, and the Apennines that encircle it. It is built of brick and volcanic tufa, covered with white stucco. The entrance is approached by a flight of steps, flanked by pedestals

for colossal statues. Exclusive of these steps the building is 100 ft. long and 43 ft. wide. In front was a square vestibule with a portico of fluted Corinthian columns, six in front and three at each side, which are supposed, from their diameter of 3 ft. 8 in., to have been nearly 40 ft. in height. The interior of the cella, 42 ft. by 28, is bordered on each side by a row of eight Ionic columns, which appear to have been surmounted by a second range, enclosing a gallery, and supporting the roof, as in many of the ancient basilicas. The walls were painted, the predominant colour being red. The pavement was of marble, arranged in the diamond pattern in the centre, with black and white mosaic on either side. The door-sill retains the holes for the bolts of the doors. At the N. end of the cella are three small chambers, behind which are the remains of a staircase which led probably to a gallery above.

The Prisons (1816). A low arch in the street at the W. of the Temple leads to the Prisons, narrow dungeons without light, except what might be admitted through the iron bars of the doors. Several skeletons were found in them, some having the leg-bones encircled with the iron shackles, which may be seen in the Museum. Close to the prisons, a large square room has lately been cleared out, and several houses excavated behind and in the block extending from the rear of the Temple of Venus; in one of which are some good paintings of Mercury and Silvanus, with several inscriptions, especially of the family of the Cassillii. Towards the continuation of the street, behind the Temple of Jupiter, is

The Public Granary, or Depository of Standard Measures (1816). Adjoining the Prisons is a long narrow building, near which were found the public measures for corn, oil, and wine, to which it owes its name. This curious monument, now deposited in the Hall of the Inscriptions in the Museum, was placed here by the

Duumvirs Clodius Flaccus and Narcæus Aurellianus Caledus, and by a decree of the Decurions.

**Temple of Venus* (1817), the most magnificent of all the Pompeian temples, occupying an area of 150 ft. by 75, on the W. side of the Forum—a larger space than by any other temple in the city. This area is surrounded by a portico, 12 ft. wide, which was covered with beams of timber, and consisting of 48 irregular columns, originally Doric, but converted into Corinthian by means of stucco. The walls of this portico were decorated with a series of paintings on a black ground representing architectural subjects, landscapes, dwarfs, pigmies, and various relics of Egyptian superstition, suggesting the opinion that the building may have been used in later times for the worship of Osiris. The Temple itself stands upon an elevated basement, ascended by 16 steps, in front of which is a large altar covered with slabs of black lava, containing three places for fire, in which the ashes of the victims were discovered. On its sides are inscriptions recording the erection of the temple by M. Porcius, C. Sertilius, Cn. Cornelius, and A. Cornelius, Quatuor Viri, at their own expense. The cella is very small, and contains nothing but the pedestal for a statue; its pavement is in coloured marbles. In the open area were found the marble statues of Venus and the Hermaphrodite, of the Faun, with the heads of Venus and the Diana in bronze, now in the Museum, and a mosaic border of great beauty. In a room, supposed to be the apartment of the priest, was a picture of the infant Bacchus and Silenus playing on the lyre. An inscription found among the ruins records that Marcus Holconius Rufus, and Caius Egnatius Posthumus, duumvirs, had purchased, by a decree of the Decurions, for 3000 sesterces, a private wall as high as the roof, belonging to the Colony of Veneria Cornelia. The street, on which opens the temple of Venus, and leads by a rather rapid descent to the Sea Gate.

is one of the best paved in Pompeii: here are some recent excavations, in one of the houses of which was discovered a handsome bronze pedestal, having a head of a bearded Bacchus, and a Victory with a trophy, which supported a marble table. In the same house was found one of the large money-coffers bound with iron, now in the Museum in Naples. On the opposite side of the street from the entrance to the Temple of Venus is

**The Basilica (1817), 220 ft. long and 80 broad, occupies the S.W. angle of the Forum. It is approached by a vestibule, entered from the portico of the Forum, and still retaining the grooves in the outer piers by which it was closed with doors lowered from above. From the vestibule a flight of steps leads into the interior by five entrances. The central area was open, and was surrounded by a gallery supported by a range of 28 fluted Ionic columns of large size, built of brick and tufa, covered with stucco, and forming a colonnade or aisle below, along the sides of the building. The walls were covered with stucco, painted in squares in imitation of coloured marbles, having a corresponding number of fluted Ionic pilasters. At the end of the building, elevated on a basement and decorated with six columns, is the Tribunal for the Prætors or Judges, with a vault beneath, which is supposed to have been the dungeon in which the criminals before trial were confined, and with which there was a communication from above. In front of the Tribune, between the two centre columns of the peristyle, is a square pedestal which supported a bronze statue, of which nothing but the legs were found. The remains of two other pedestals are seen at the sides, at the entrances, and in front of the portico; the sites of fountains are also traceable. The pavement was entirely wanting when the building was discovered, having evidently been removed after the eruption; in fact, the whole edifice bore marks of having been rifled, probably not for the pur-*

poses of plunder, but for the recovery of the public records it contained. Both the inner and the outer walls present numerous inscriptions, now mostly effaced, some in red paint, and some merely scratched with a sharp point. One of them announces that C. P. umidius Dipilus was here on the nones of October, during the Consulate of M. Æ. Lepidus and Q. L. Catulus; 78 B.C., the year of Sylla's death. Other inscriptions appear to be announcements of public games; one of them gives notice that the gladiator Festus Ampliatius, whose name occurs on the Tomb of Scaurus, will contend for the second time on May 17. Among the inscriptions scribbled under the portico were some verses from Ovid's *Art of Love*; and a very singular one published by Dr. Wordsworth on the inconveniences of hot baths to persons about to enter the married state.

Behind the Basilica, and extending to the Sea Gate, and to the entrance from the rly., is a considerable area, which was in progress of being built upon after the first earthquake, A.D. 63; constructions in progress have been discovered on it. A part of this space is raised on arched substructions to obviate the inequalities of the ground, in one of which the new Museum has been placed. There are considerable substructions in opus reticulatum hereabouts. It was here that the Gold Lamp, weighing 3 lbs., now in the Museum, was dug out, in March, 1863.

Following a path along the S. side of the Basilica at a few dozen of paces, we arrive at

The Houses of Championnet, opening out of this street (1799), so called from the French General by whom they were excavated, are good specimens of the less pretentious dwellings of this ancient city. One of them has a cavaedium of considerable elegance, and the other has an atrium, the columns of which were originally fluted, but were subsequently renovated by coloured stucco. In the centre of the cavaedium of that farthest from the Forum

is a handsome marble impluvium, and some good specimens of mosaic pavement under the portico surrounding it. The peristyle, which surrounds a small garden, has several openings for the purpose of lighting a series of subterranean chambers or cellars beneath, four of which in the shape of chimneys, in the centre of the garden; these underground apartments were entered by an inclined passage from the street, and by a flight of steps from the peristyle. One of the dwelling apartments still retains traces of its arabesques and medallions; but the paintings have long disappeared. Four female skeletons were discovered, with numerous gold bracelets and other articles of jewellery. From the back of these houses there is a fine view over the green hills behind Castellammare and Stabiae and towards the sea. From this point we must return to the Forum, to complete our examination of its E. side. At the S.E. angle, forming the corner of the Street of Abundance, or of Holconius, is a large square building called the

Public School of Verna, a name given it from an inscription found in it of a certain Verna, with his pupils, soliciting votes for Coelius Capella, as the Duumvir of Justice.

The Curia and Aerarium (1814), at the S. extremity of the Forum, are 3 halls of nearly equal size, and presenting no difference of construction, being in excellent brickwork, except that the central one has a square recess and the remains of a raised basement at the end, while those at the sides have apses or circular recesses. The central hall, from the numerous coins found in it, is supposed to have been the *Aerarium* or Public Treasury; the others were probably the *Curia* or Courts for the meetings of the Municipal Magistrates.

* *Crypto-Porticus of Eumachia* (1821), or the *Chalcidicum*, a large enclosure in the form of a basilica, supposed to have been the Exchange of the cloth-

workers. It had two entrances, one from the Street of Abundance, the principal one from the Forum. The latter had a portico of 18 columns; the entrance was closed in the centre by folding doors, of which the sockets and bolt-holes are still visible in the marble. This was flanked by two circular recesses, and these again by raised platforms, the stairs to which still remain, for the purpose, probably, of haranguing the people. The interior was divided into a large area, 130 ft. by 65, surrounded by a double gallery, a portico of 48 columns of white marble of beautiful workmanship, very few of which have been found; a chalcidicum or enclosed apartment at the extremity of the area; at the end is a semicircular recess which contained a statue of Concord; and a crypto-porticus, entered from the side street, in which walls pierced with windows have replaced the columns usually seen in the interior. These walls are painted in panels, red and yellow, with representations of flower-borders at the base. Behind the apse of the Chalcidicum, in a niche in the centre of the wall of the crypto-porticus, entered from the Street of Abundance, stood the statue of the public priestess Eumachia, with an inscription recording that it was erected to her by the corporation of cloth-scourers. On the architrave over the side entrance is another inscription, recording the erection of the Chalcidicum, crypt, and portico of Concordia Augusta and Pietas, by Eumachia the priestess, daughter of Lucius, in her own name and that of her son, M. Numistrus Fronto, and at her expense. This is a repetition of a larger inscription which was affixed to the front of the building, but was found broken into fragments. Under the staircase leading to the upper gallery was a *Thermopolium*, in which one of the most interesting bronze urns, resembling a Russian samovar, in the Museum, was discovered. The entire building appears to have suffered severely from the earthquake of A.D. 63, as it was evidently undergoing repairs at the time of the eruption of A.D. 79. On

the outer wall of the crypt towards the street was a notice of a gladiatorial show, and an inscription recording that the goldsmiths invoked O. Cuspius Pansa the *Ædile*.

Temple of Quirinus (1817-18), formerly known by the names of Romulus and Mercury; a small temple, close to the Crypto-porticus on the E. side of the Forum, occupying a space 57 ft. 6 in. by 55 ft. 7 in. It stands upon a basement and is approached by a narrow vestibule, with steps on each side leading to the platform of the cella, in the centre of which is an altar of white marble with bas-reliefs representing a sacrifice on one side and the sacrificial implements on the others. The principal figure on the bas-relief in front, and behind the priest, was long supposed to be Cicero. The walls are divided into long compartments by pilasters. In front of the temple were found the fragments of an inscription recording the deification of Romulus by the title of Quirinus. Adjoining the building were the apartments for the priests, in one of which numerous amphoræ were found. This edifice, which is now enclosed by iron gates, has been converted into a repository of objects found in the excavations, marbles, weights, amphoræ, many of which will interest the visitor, especially the roof decorations in terracotta, &c. &c.

Decurionate (1818), called also the *Senaculum*, or Senate House; a large semicircular hall, adjoining the Temple of Quirinus, with a portico of Ionic columns of white marble. On each side of the entrance are pedestals for statues. In the centre of the area is an altar, and at the end a recess with a seat for the decurions, who are supposed to have held their public sittings here.

**House of the Augustals* (1818), called also the *Pantheon*, and the *Temple of Augustus*. If these are not all misnomers, it would appear from the *linery paintings at the N. entrance*,

and from the large collection of fish-bones and other fragments of food found in the drain in the centre, that a building devoted to religious purposes was used also as a banqueting-house. It is a spacious edifice with entrances in three of its sides, the principal one from the Forum being decorated with fluted Corinthian white marble columns and pedestals for statues. The columns of the portico had been thrown down by the earthquake, and were under repair at the time of the eruption. It consists on the inside of an open atrium 120 ft. by 90, with 12 pedestals placed in a circle round an altar, which probably supported statues of the *Dii Consentes*; but as no statues were found, it is supposed that they were removed after the eruption. The back of the building is divided into three compartments, of which the central is subdivided into niches, in which were found the statues of Livia as a priestess, and of her son Drusus, now in the Museum, here replaced by casts. A statue of Augustus is supposed to have stood near them, as an arm holding a globe was found in this part of the building. The extensive compartment on the rt. is the Triclinium, being the largest of the kind in Pompeii, having paintings on the walls, representing Romulus and Remus suckled by the wolf; the corresponding compartment on the l. contains a raised platform, over which is a niche for a statue; before it stands an altar covered with a slab of lava, as appears to have been generally the case, to resist the action of the fire during the sacrifices burned upon them. On the S. side of the building are 12 open recesses, supposed to be the chambers of the Augustals, and the holes for rafters prove that there were similar rooms over them. The inner walls of the building appear to have been richly decorated. Among the paintings found here may be mentioned.—Ulysses in disguise meeting Penelope on his return to Ithaca, Io and Epaphus, Latona and her children, Ethra and Theseus, the Cupids making bread,

donkeys working the corn-mills, and various articles of food, such as lobsters, game, fruit, wine, &c. The picture of the female painter herself holding her palette and brushes is at Naples. Near the entrance from the Forum, an Emperor seated on a pile of armour, and Roman galleys, supposed to allude to the victory of Augustus at Actium. Near the N. entrance was found a box containing a massive gold ring with an intaglio, 41 silver and 1036 bronze coins.

Shops of the Money Changers.—In front of the building just described, and under the portico of the Forum, stood seven of these *Tabernæ Argentariæ*. The pedestals of some of the tables still remain.

XIV. *Street of the Augustals.*—Having completed our survey of the Forum, we have to notice briefly a few houses which have been excavated in the rear of the public edifices on its E. side. This district is bounded on the E. by the Street of Eumachia, and on the N. by that of the Augustals, called also the Street of the Dried Fruits, from the quantity of these articles found in the shops which border it. Stocks of raisins, plums, figs, and chest-nuts, a collection of hemp-seed, scales and weights, pastry-moulds, lanterns, and vases of various kinds, were found in them, and several of their entrances were ornamented with pictures. Near the corner of the Street of Eumachia, where it joins that of Abundance, at the rear of the Cryptoporticus of Eumachia, is a figure of Bacchus pressing the juice of a bunch of grapes into a vase, with a panther at his feet.

Several inns and shops of the ordinary character occur in the two first streets; among them one of a soap-maker.

House of Venus and Mars (1890), from a picture it contained; called also the *House of Hercules*, from one representing his initiation in the mys-

teries of a priestess. Some mosaics, sculptures, and inscriptions, in which several Pompeian names occurred, were also found in it.

House of Ganymede (1839), from a painting, a small house in the rear of the Crypto-porticus of Eumachia; the basement is occupied by the shops which line the N. side of the Street of Abundance. Behind this house, and in a narrow street leading towards the side entrance of the New Thermæ, is

House of the King of Prussia (1822-23), in the Street of Eumachia, running from the Street of the Augustals to that of Abundance, a small house which derives its name from having been excavated in the presence of his Prussian Majesty. Some gold bracelets, rings, bronze balances, strigils, ornaments of a bed, and a small bas-relief in marble, representing two masks and a winged horse, were the principal objects found in it.

House of Queen Adelaide (1838), adjoining that of Ganymede; it was partly excavated in the presence of the late Queen Dowager of England. It is of moderate size; the principal objects found in it have been removed.

In the quadrivium formed by the intersection of the Streets of Eumachia and of a cross one from that of the Lupanar were found the bodies of which casts were made in so ingenious a manner (see p. 262).

XV. **The Street of Abundance, of the Silversmiths, or of the Holoonii*, a thoroughfare leading from the S.E. extremity of the Forum to the great Thermæ, the Street of Stabiae, and the quarter of the Theatres, derives its first name from a bas-relief of Abundance over a fountain in the centre of the quadrivium formed by the intersection of the Street of the Theatres. The second name was derived from the plate and jewellery found in some of the shops which are crowded together or

each side of it; and the third from a statue of M. Holconius Rufus (see p. 263), now in the Museum, on its pedestal, at the quadrivium formed by its intersection with that of Stabie, and of several other inscriptions to members of the same family, one of the most influential in Pompeii. The shops, unlike the others we have described, are built in the Greek style; the doors are flanked by pilasters, and the masonry and mouldings are so skilfully arranged that they incline almost imperceptibly with the slope of the street. Many of the houses still bear the owners' names, painted mostly with red colour in rude characters, and in some instances over the names of previous tenants imperfectly erased. Here and there we find the name inscribed on a little white tablet on the walls, the *Album* of the Roman architects. Some pray for the patronage of the *Ædile*, and one assures him that he is worthy of it, *dignus est*. Another has a rude representation of the owner, a scribe, with a pen behind his ear. One house has a beautiful doorway of stone; on the rt. wall of the vestibule is a painting of a monkey playing the double pipe. The remains of several fountains may be traced in different parts of the street. At the end was found a skeleton, with a wire bag in his hand containing 360 silver coins, 6 of gold, and 42 of bronze; several rings and cameos, which he was also carrying away, were found near him. The few houses we have to describe lie on the S. of this street. Beginning at the end nearest the Forum, adjoining the Public School of Verna, is the

House of the Wild Boar (Casa del Cignale) (1816), from a mosaic in the *prothyrum*, representing a wild boar attacked by two dogs. In the atrium mosaics of great beauty, which is supposed to represent the walls of the city. This good and well-preserved is one of the smaller residences of the city, the inner court or peristyle, where nearly all

the columns are standing. Near this is the *Pharmacy*, or

House of the Physician, situated at the S.W. corner of the Quadrivium. The instruments discovered in this house justify the name given to it. They were 70 in number, and many of them were arranged in cases like those now used for the same purpose, and which are deposited in the Hall of the Small Bronzes at the Museo Nazionale. The numerous mortars of various sizes, the wooden box still containing the material of pills converted into an earthy substance, the roll prepared for cutting into pills, the marble slabs for rolling it, and others for making ointments, all prove that the owner enjoyed an extensive practice in his profession. It now contains nothing which requires description.

House of the Graces (1817), from a picture on one of its walls. On one of the walls are the remains of a painting which affords an instructive example of the drawing of the Roman painters: the colour has entirely faded, but the outline remains, cut into the plaster by some sharp instrument. The singular bronze statue of a boy with glass eyes, and some specimens of lace now in the Museum, were found in one of the apartments.

XVI. *House of Hero and Leander* (1838), a small house on the rt. hand, only partly excavated by King Lewis of Bavaria. The street which leads S. from the corner of this house is called that of the *Dii Consenti*, from a painting on the right wall near the angle, representing the 12 superior divinities, with the tutelary serpents underneath. Juno wears a blue robe, Diana a yellow one, and Venus a pale green, more transparent than the dresses of the other goddesses. A few houses, excavated along the line of this street, may be briefly noticed:—

House of Apollo and Coronis (1813), supposed to have been the residence of

a physician, from the painting which gives it name, representing the fatal love of the mother of *Æsculapius*.

House of Adonis, of Diana, or of Queen Caroline (1813), now much dilapidated, the 1st name being derived from a painting of *Venus* and *Adonis*; the 2nd from a marble statue of *Diana* found in one of the rooms; the 3rd from *King Murat's* queen. It consists of two distinct houses communicating together, and decorated with great taste: some paintings of sea-horses gambolling are full of grace and spirit. The *Corinthian atrium* had the roof supported by square pillars painted with foliage to represent creeping plants growing from the court: the kitchen had windows opening to the street. A narrow passage leads from the atrium to another series of apartments, having a distinct entrance from the street, and containing in the court, instead of the ordinary *triclinium*, a semicircular couch of stone, the *sigma* of *Martial*. When this double house was first excavated, its walls were decorated with beautiful paintings, many of which perished immediately after they were exposed to the atmosphere. Fortunately *Mazois* was present and preserved a curious representation of a painter's studio, in which all the figures were grotesques. Near this house 7 skeletons were found, with 68 gold coins of *Nero*, *Vespasian*, and *Titus*, 1065 silver coins, pearl ear-rings, and numerous other articles of personal ornament or domestic use.

House of the Underground Kitchens, at the extremity of the street, the most southern house yet excavated, in this direction, remarkable only for the arrangement of the basement, rendered necessary on this site by the rapid slope of the ground towards the ancient line of the sea-shore.

XVII. From here let us return to the E. block of houses in the Street of *Abundance*, where it meets the cross

street leading to the theatre, to examine the

House of the Emperor Francis II. (1819), a small house at the opposite end of the island, and at the corner of the street leading to the theatre, opened in the presence of his Imperial Majesty of *Austria*. It has a *peristyle* and some wall paintings of no great interest. Some gold ornaments, a silver vase, a vase of bronze very delicately worked, and a *terracotta* statue, were the principal objects discovered in the apartments.

Returning to and following the Street of *Abundance* to its intersection with that of *Stabiae* are the excavations made during the last four years, and offering several remarkable objects: on one side, the l., are the *Great Thermae*; on the other, the block of buildings between the Streets of *Abundance*, *Stabiae*, *Isis*, and that leading to the theatres.

**The Great Thermae, or Thermae Stabiana*, forming the angle between the Street of *Stabiae* (1858-1861), the principal entrance to which is from the Street of *Abundance*, by a wide portal opening into an extensive court or *palestra*, which is surrounded by fluted *Doric* columns. The walls are covered with paintings, stucco arabesques, and figures in relief, one of the latter, a *Jupiter*, being in good preservation. On one side of this court is an oblong basin for a *natatio* or swimming bath, communicating by four marble steps with two elegant halls, on the walls of which are paintings of landscapes and of canopiers, figures carrying baskets. In the wall opposite the entrance is a door leading to a complicated series of halls, which may have constituted the division for females; if we except a square room, surrounded by a channel, probably a general *Latrina*. They present, although on a smaller scale, the same arrangement as that for the men: one room is the *apodytorium*, and 2 passages to the side streets of *Stabiae*.

out of the Campanians, but on the other having, with a square cold bath at one end several small rooms for single baths. On the other side is a *spoliarium* with niches and seats, having a square *frigidarium* at one end, from the other a door leads into a large square apartment, the walls of which are hollow for the passage of hot air, and is a large *balneum*, having a square marble bath and an elegant fountain at one end, and a circular *lacus* at the other. All these rooms are now covered with stucco, remnants of considerable elegance and communicate with a series of broad halls which occupy the whole side of the great area of the *Therma* towards the Street of Statius. First of all, 3 circular sunk spaces, which appear to have been connected with the furnaces and boilers for the supply of hot water and vapour, then a long *Tapidarium*, followed by a narrow, the steepest vault of which was in elegant fresco of the groves of galleys; on these two halls are oblong basins lined with marble at one end, and circular *lacunæ* at the other, the floor is raised on supports (*con-pensæ*) formed of tiles to permit the circulation of heat from furnaces which open into the passage at the rear, the walls also are hollow, being covered with large tiles, leaving a space of 3 inches wide for hot air to circulate. The last hall on the side of the Great Court is the principal *spoliarium* or *apodyterium*; it is surrounded by marble seats and a range of niches to contain the clothes of the bathers. This *spoliarium* was richly decorated with stucco, reliefs, and divided into 3 portions by as many cross arches. A very handsome atrium, covered with paintings, now much effaced, opened from the court of the *Palaestra* into this *spoliarium*, whilst on one side a door led to a circular *frigidarium* exactly similar in form to that described at p. 249, with its dome and circular opening at the top, its 4 painted niches and marble steps and lining. It would be difficult to give a

correct idea of the magnitude and establishment without a plan, but as we see it, it conveys a high idea of the civilization of the period, and of the comforts enjoyed by the inhabitants of a country town 18 centuries ago. How superior to that which exists now, save in what we consider as the centres of civilization in the so-prosperous most advanced modern countries. Numerous and remains of large earthen pipes or conduits in which the baths were supplied with water, as well as smaller ones to distribute it to the different parts, still exist in excellent preservation. Several inscriptions were found during the excavations—one on a plain characters near the entrance to the men's baths, beneath a small altar, stating that it was raised by M. Annus the quaestor from fines levied, probably during the games in the *Palaestra* and another relative to the construction of the *Lauanium*, or vapour-bath, the *Destictarium*, the room where the scumming operation by the stags was performed, and the *Palaestra* and Portico repaired, by the Quæstors of J. Julius Cains Valius and Publius Annus. A large bronze brazier with a bowl in front, and bronze seats, similar to those we have seen in the other *Therma* (p. 248), were also discovered in one of the bath rooms.

In the rear of the Great *Therma*, and in the space included between them, the Street of Statius, and that of Fortune, are situated the most important amongst the recent discoveries at Pompeii, under Cav. Florelli's able direction. After examining the New *Therma*, let the visitor enter the narrow street on the L or W., the N. continuation of that leading to the *Theatres*; this street is generally known as that of the *Lapinæ*. After passing the back wall of the *Therma*, the first building on the rt., entered by a wide portal, is

* *House of Salus Lucrum* or *Siriens*.—The first name given to it from the mosaic inscription on the floor of the *Prothyrum*, the second from a painted inscription upon the wall to-

wards the street containing the name of a certain Siricus, who was probably its owner. From the large atrium into which this prothyrum leads, opens on the l. a handsome exhedra, the walls of which are decorated with paintings of the Lydian or Drunken Hercules, of the Building of the Walls of Troy, and of Vulcan presenting to Thetis the Armour of Achilles, the shield in the latter composition having upon it the Signs of the Zodiac encircled by serpents. Of smaller subjects are several landscapes in an almost Chinese style, and above a deep and elegant frieze representing animals and arabesques on a dark ground; in the court is a good marble fountain; beyond the Tablinum is a garden, from which a smaller door leads to the House of the Russian Princes, opening on the Street of Stabie, and which may have belonged to the same owner from its contiguity and the door communicating between; adjoining the Exhedra, entered also by a narrow passage from the street, is a bakehouse, with mill, oven, and a fountain, with its leaden reservoir and pipes still preserved.

**House of the Grand Dukes of Russia* (1852), the principal entrance to which is in the Street of Stabie, on the opposite side from the House of Lucretius, but nearer the Thermæ. It appears to have suffered severely during the earthquake of 63. Remains of good paintings were found in the ruins of the atrium. A handsome peristyle of 10 columns occupies the whole width of the building; the portico supporting on 3 of its sides a covered terrace. In the atrium are an *impluvium* in marble, and a handsome marble table with a lustral basin beneath: upon this table stood a small statue of Hercules in bronze. Traces of search subsequent to the destruction of the city have been found in this house, and a skeleton of the person engaged in that operation, buried, as is supposed, by a falling in of the excavation he was engaged upon.

Not far from the House of the

Russian Grand Dukes is a Thermopolium, with a marble counter in which are built 9 earthen jars, and on which were found gold and silver coins of the reigns of Claudius, Vespasian, and Titus: on the wall of the room behind is scratched the first line of the *Æneid*—*Alma Vilumque cano Tro*—the r's being replaced by l's.

Returning to where we entered, the House of Siricus, immediately follows the

Elephant Inn (1863).—Beyond the principal entrance to the House of Siricus is a small house, only remarkable for the sign of an elephant painted on the wall towards the street, with an inscription stating that there were three beds on hire with a *Triclinium* and every comfort, *cum commodis*. The inscription and painting are much effaced. The interior offers nothing of interest.

The Caupona or Tavern (1864).—Nearly opposite the House of Siricus is a house which appears to have been a place of public resort from the chequers painted on the doorposts. The greater part of the wall towards the street is covered with a painting of two huge serpents, the ordinary warning to passers to "Commit no nuisance." On the painting was subsequently placed the following significant warning to idlers against loitering here and encumbering the narrow pathway:—

OTIOSIS LOCUS HIC NON EST, DISCEDE
MORATOR.

The interior of the *Caupona* consists of a number of small rooms with a kitchen behind.

**Lupanar* (1864).—Beyond the House of the *Caupona*, and separated from it by a narrow street, called the Street of the House of the Hanging Balcony (*Balcone Pensile*), is this most singular resort of Pompeian licentiousness. It forms the corner house at the junction of two thorough-

fares, having entrances from each. The interior is divided off into small cells or chambers, with a stone couch in each; on the walls are numerous graffito or scratched inscriptions, which, as well as the paintings over the entrances, of a most licentious description, leave no doubt as to the destination of this resort of Pompeian immorality. It is kept closed, but the guide holds the key.

Beyond the Lupanar is

The House of the Fuller or of the Statue of Narcissus, a very handsome dwelling, which, from the furnaces and leaden vats still remaining *in situ*, appears to have been the residence of a fuller or laundry-man. In one of the inner rooms was discovered the beautiful small bronze statue of Narcissus in the Museum, and in another a handsome marble table. The principal heating apparatus, or vase for boiling water, is of lead, on which and upon the adjoining wall are still traces of the soot from the fire made beneath 18 centuries ago.

Beyond the House of the Narcissus, forming the corner of the street leading from the Street of the Stabiae to the northern extremity of the Forum, is a

Shop of a Dealer in Liquids.—On the counter facing the Quadrivium are several vases built into it; beneath are some subterranean store-rooms, in which were found amphoræ.

The street which continues from here towards that of Stabiae, joining the latter nearly opposite the House of Lucretius, contains 3 interesting houses.

House of the Rudder and Trident (1863), forming the corner house of the Street of Lupinar. On the floor of the Prothyrium is a handsome black Mosaic of a rudder and a trident. In the court into which this opens is an Impluvium with a marble fountain, and behind a wide Tablinum and Fauces leading to a garden, the shrubs in which are found carbonized. There is a *very small apartment* in this house

reached by a stair, decorated with stuccoes and paintings. On one of the walls of the atrium is a good circular painting of Mars and Venus.

**The House of the Baker or 82 Loaves* (1862), abutting to the Street of Stabiae and the House of the Russian Princes. The entrance offers nothing worthy of remark. In the first court is a large and coarsely-constructed cistern, which has still its water-pipes and bronze cocks well preserved, and was probably for washing grain used in the owner's calling. On each side are the Alæ and living apartments, and beyond a series of rooms containing mills, a baking-house, and an oven, which, when discovered, was charged with 82 loaves of bread, now in the Museum at Naples and at Pompeii, reduced to a carbonized state. The oven, like all those at Pompeii, was closed with an iron door, near to which, fixed into the wall, is a leaden cistern for water. The sucking pig in the stewpan preserved in the Museum here was found on a cooking furnace in the kitchen of this house.

**House of the Fountain in Mosaic* (1865).—On the opposite side of the street, from the House of the Rudder and Trident, is this recent discovery, which derives its name from the handsome fountain in the rear of the Tablinum. This dwelling is remarkable also for its long and elegant *Prothyrium*, opening on the street, the walls of which, painted yellow, have some graceful female figures and elegant arabesque decorations. At the entrance is a mosaic pavement of a Bear seated, with the word *Have* above. Out of the court that follows opens a small Triclinium, with paintings of a female beside an open chest, holding a swathed child, and of a shepherd reclining on a rock. The *Tablinum* has a handsome marble and mosaic pavement, and opens behind on an artificial garden, painted to resemble plants and trellis work, surrounding a very elegant fountain in mosaic and shell-work, on which

is a figure of Neptune standing in the sea surrounded by fishes and aquatic birds, and above a recumbent one of a Nymph or Nereid.

On the outer wall of a house near here was recently discovered the curious inscription of ΔΟΤΜΜΟC ΠΕΡ-ΤΟΤCΑ, or Domus Pertusa, in Greek characters, evidently placed here to warn excavators that the building had been already rifled, probably in the 3rd or 4th century, when Greek characters were so generally employed to express Latin words.

Turning our backs on the Via di Stabiae, and following that in which the three last described houses are, we reach the Vicolo Storto, proceeding along which and turning to the rt. is the **Casa del Mercante dei Marmi, or the Dealer in Marbles* (1864), or of the *Well*. This house derives its first name from the number of slabs in different coloured marbles which were evidently on sale. The dwelling is one of the better class of Pompeian houses, having a large inner court surrounded by fluted Doric columns; beneath are several subterranean chambers, in one of which was discovered a well 82½ feet deep, containing still a good supply of fresh water, the only example of the kind hitherto found at P. From its great depth, the spring from which the water is derived must be below the sea-level, rising upon the tertiary marine marls which support the volcanic formations all about Naples. Close to the well is a small *Ædicula* of the Lares. The beautiful small statue of Silenus holding a circlet of serpents for the support of a vase, now in the Museo Nazionale, was found here in May, 1864, with 2 handsome candelabras, and 2 large silver vases, with the remnant of a chariot and the skeletons of two horses. Amongst the several varieties of marble, most of which in slabs, in the inner court are several blocks of green oplite porphyry, some already sawn for ornamental purposes.

Nearly opposite, in the same street, and nearer to that of the Old *Thermæ*,

is a small elegant house, to which the name of *Casa del Mercante dei Pani*, from a man bearing loaves upon one of the walls, has been given. In the principal court is a handsome impluvium in marble, a small fountain, on a lion's foot support, and a marble table before it: out of the tablinum, on the walls of which are paintings of female figures, opens an elegantly painted room or boudoir looking on a tiny artificial garden, the walls of which are painted to represent foliage. Several bronze ornaments, and a considerable number of glass vessels of elegant forms, were discovered here.

On the opposite side of this street, leading from the Via di Stabiae to the Vicolo Storto, are two houses of interest as the latest uncovered at Pompeii.

House of the American Admiral (*del Almirante Americano*), from having been excavated in the presence of Admiral Faragut in March, 1868, at the corner of the Via di Stabiae. A narrow prothyrum leads directly from the street into an atrium with a fountain, out of which a wide tablinum and fauces open into a viridarium surrounded by a Doric portico. On the walls of one of the rooms out of the atrium is a good painting of Bacchus, Venus, and Cupid. Seven skeletons of persons of all ages were found in this house, which appears to have been ransacked of all its valuable contents.

In a neighbouring building near here a very curious discovery was made in May, 1868, of a fresco painting upon one of the walls, representing 2 persons holding scrolls in their hands, probably portraits, an attempt to detach which had been made after the destruction of Pompeii, as in other parts of this house to carry off its valuables, but which in this instance failed from a falling in of the ashes.

Next door to the House of the American Admiral is the *House of the Bronze Bedsteads* (1868), so called from 3 handsomely decorated articles of furniture which were discovered during the early

part of the present year. This dwelling consists of a narrow prothyrum, an atrium, out of which open 3 *æcæ* and a square recess or *ala* on either side, with a tablinum leading to a large inner viridarium surrounded by brick columns, and with an oblong basin. This house was evidently under repair, as there is no kind of stucco or ornament on the walls or columns. In a room were stowed away several articles of furniture: amongst which several bronze vases for domestic use, some inlaid with silver; a very large and handsome bronze lamp with a figure of Silenus on it; and the 3 bedsteads,—all restored,—which have been removed to the Museum in Naples. The beds were of wood, but richly ornamented with bronze sculptures, and a handsome zigzag silver inlaid; they were 7 ft. long by 3½ wide, and similar in form to what are generally called the French pattern; the wood was carbonized, as well as the tick, traces of which were visible on the bottom.

Passing farther on, before the House of the Marble Merchant already noticed, we reach the Via Storto, the corner house opening to which is a large *Bakehouse*, with an oven and several mills, on one of which are engraved the letters IOH; and following from here to the Street of Abundance is a large building called the *House of the Wild Animals*, or of the *Chase*, from the large paintings on the walls of the inner court, representing, in two groups, one the hunt of a wild boar with a bear and lion, the other of a deer by a dog, with a lion in repose.

In the narrow street extending from the Via del Lupinare to that of Eumachia, is

House of the Balcony.—Although this building offers little interest for its internal decoration, it is important as showing how the upper floors of the Pompeian houses were arranged; the mass of volcanic ashes and pumice having been here so thick as to cover the

entire height of the upper floor. Remains of a wooden balcony projecting over the street were found in situ, from which the present modern one has been faithfully copied.

Adjoining the House of the Balcony is a small open space with a fountain. Opening out of this space are two houses known to the guides as the *Scavo di Vittorio Emanuele*. In the outer court of one are paintings of 2 serpents and an altar of the Lares; and on the walls groups of female figures, one holding 2 young Cupids or Loves in a bird's nest, and of the Rape of Helen. In the next house is a court with 3 niches, in which were found small painted statues, whilst on the walls are paintings of Apollo, Venus, and Mercury. On the opposite side of the street is an undecorated dwelling with a large atrium opening without an intervening prothyrum directly from the thoroughfare.

It was near the corner of a street leading from here to the Street of l'Abondanza, but nearer to the latter, that was made the very curious discovery of human bodies embedded in the volcanic ashes, and which have been so marvellously preserved, thanks to an ingenious idea of Cav. Fiorelli. On digging through a mass of indurated ashes, the workmen cut into what appeared to be a cavity, which Sig. Fiorelli saw must have formed the mould of a human body. Acting on this opinion, he had the cavity filled with liquid plaster of Paris, which, forming a cast, realised the director's presumption. In this way the casts of the 4 bodies now in the Museum were obtained, of 3 females and of a man: the latter, and the group of the mother and daughter, being found close to each other. As the mass of ashes was at a considerable height, nearly 15 ft., above the level of the street, it is probable it marked the last period of the eruption, consisting of ashes, which, accompanied by torrential rains, formed a kind of paste round the corpses. It is reasonable to conclude that the unfortunate inmates of one of the neighbouring houses

had remained indoors during the earlier period of the eruption, but, finding the possibility of escape, sallied forth from the upper windows, then on a level with the already accumulated volcanic dejections, and were smothered by the ashes in their attempt to escape. The male figure appears to have died in convulsions, whereas the mother and her daughter, and the insulated female, present no traces of such violent pangs in death. As to the latter, their swollen state, which in the females has been attributed to pregnancy, has been produced by decomposition before the enclosing liquid mass of ashes and rain had become solidified.

Returning to the street of L'Abundanza, there are some houses along its rt. hand side, and in the block of buildings between it and the quarter of the Theatres worthy of a visit, opposite to the principal entrance of the *Thermæ Stabianæ* is

**House of Cornelius Rufus* (1861), immediately in front of the principal entrance to the *New Thermæ*, and forming one of the corners of the Streets of Abundance and Stabiz, is a very interesting house, which belonged to a family whose name often occurs in the inscriptions at Pompeii: like most others, it had shops in front; the entrance opens on a handsome atrium, with a marble table supported by lions, and an impluvium in the centre; out of this court are rooms, with paintings of arabesques, one of peacocks drawing a chariot, with a locust for charioteer. From this atrium wide *fauces* lead to the *peristylum*, or inner court, surrounded by fluted Doric columns. Of the chambers opening on the corridor several contain paintings, surrounded by hippocampi, &c. On each side of the *fauces* stood a *Hermes*; that on the rt. has disappeared; the other, still entire, has a good bust of C. C. Rufus, with his name beneath. Several bronzes were discovered in this house; two portrait busts, with eyes in enamel, and some jewellery.

**House of the Holconii* (1861), in the same street and block of houses, but nearer the Forum, and forming the angle of the Street of Abundance and of that leading to the theatres, is a very handsome dwelling. It consists of an atrium communicating by a wide *fauces* with the inner peristyle, surrounded by fluted Doric columns, the lower third of which are painted in red. In the centre of this peristyle is a large deep fountain in marble, with a waterfall in the form of marble steps, at the top of which stands a graceful statue of a small Cupid. The several rooms opening either on the atrium or peristylum are painted; in one, a Rape of Europe; in another, a group of Bacchus and a Satyr unveiling the sleeping Ariadne; in a third, Ulysses discovering Achilles in female attire, in a fourth, the Judgment of Paris, with Juno, Venus, Minerva, and Mercury. A peculiarity in this house is the irregular form of the peristylum, and that from each of the columns that surround it projects a small bronze water-pipe, forming with the fountain and small waterfall a handsome system of artificial waterworks. Between this house and that of Rufus stands a large dwelling, evidently in progress of restoration when the city was destroyed, as all the walls and columns were found bared of their stucco, the floors torn up, and heaps of broken tiles and of slaked lime in two of the rooms ready for the plasterers' or masons' use.

Proceeding, past the principal entrance to the *Thermæ*, to the Street of Stabiz, and turning to the L or N.W. in the direction of the Vesuvian Gate, we come to

**House of Marcus Lucretius* (1847), or *delle Sonatrici*. This is one of the most important dwellings discovered in Pompeii. It is a double house, of three stories, with a *prothyrum* opening into an open atrium bordered by the usual apartments, a *triclinium* of great magnificence, and a reception-room or *tablinum* opening upon a

garden at the back, containing a fountain in perfect preservation, which has been allowed to remain as it was found. The atrium is paved in mosaic, and the walls of the entire building are highly decorated with paintings. In the small sleeping-rooms or *alæ* are paintings representing Cupid riding on a Dolphin, bearing a letter from Galatea to Polyphemus; the favourite subject of Venus fishing; a Narcissus; Victory in her car; some Cupids swimming; and several landscapes. The triclinium, in which the feet of the couches were found richly ornamented with silver, had three large pictures, of life size, now in the Museo Nazionale, representing Hercules at the Court of Omphale, the latter wearing the lion's skin and holding the club of her lover; the boy Bacchus with Silenus on a cart drawn by oxen, and followed by Bacchantes; and a bacchanalian procession, with Victory recording on a shield the exploits of the triumphant demigod. The tablinum is paved with coloured marbles, arranged in chequers, and the charred fragments still visible in the panels of its walls show that it was decorated with paintings on wood. The garden or *Viridarium* contains at one end a fountain adorned with mosaics, with the leaden pipes which brought the water to it, with their bronze cocks, still well preserved; and a small marble statue of Silenus; and in the centre an impluvium, surrounded by small indifferent statues, but curious from their variety and arrangement; among them are, Love riding a dolphin, a bearded satyr, a stag, a faun extracting a thorn from a goat's foot, a goat caressing its young one lying in the lap of a shepherdess, and others. A second Triclinium opened into the *Viridarium* on the right. Behind the garden or inner court, but communicating with the house, are a second series of apartments, including an open atrium, a kitchen, and other rooms, apparently intended for the *males* and servants. In the court found a four-wheeled wagon,

with iron wheels, and with bronze ornaments. Several elegant vases, candelabra, glass bottles in the form of animals, some surgical instruments, and bronze coins were found in the different rooms, which were decorated with pictures of tragic and comic scenes; one of them represented a young actress in a mask playing on a double flute, from which the house, when first excavated, derived its name. The kitchen was furnished with numerous culinary vessels in bronze, and still retained in many parts the traces of smoke. The second and third floors were approached by a broad staircase. Near the foot of the stairs was a picture, now in the Museum, in which a letter is introduced with the name and rank of the owner of the house on the superscription: *M. Lucretio Flam. Martis Dicurioni Pompei*. Near the house of Lucretius are several shops, in one of which a female human skeleton was found, with several gold and silver bracelets, a purse of netted gold, several gold and silver coins, &c.; and inscriptions—one of an office leased to a certain Proculus Fronto; another of these shops belonged evidently to a seller of colours, his stock in trade being now removed to the Museum; certain balls of white substance bearing the letters *Attio*, *ATTIOEVM*, probably the name of the maker. On the opposite side of the street is the house discovered in the presence of Pius IX. in 1849, in which were found several bronze vases, glass bottles, an iron spade, and a bas-relief of Alexander and Bucephalus, now in the Etruscan Museum at the Vatican.

Returning from the House of M. Lucretius along the *Via di Stabia*, as far as the end of that of *Abundanza*, is a narrower street on l., but which formed its continuation towards the Amphitheatre. Here several houses have been opened: one, a private dwelling, has a long raised pathway or terrace in front, approached by steps from the street, the outer wall painted with numerous inscriptions in

red, to Elpidius Sabinus, L. Popidius, Helvinius, &c. In the upper story, facing the street, and on the sides of the entrance, are rooms having each 2 narrow windows; they were closed with glass. This house, to which the name of Elpidius has been applied, was cleared out in 1866: it is entered from a more than usually raised causeway in the street by a narrow *prothyrum*, which opens into an oblong atrium, surrounded by a portico of 16 Doric columns, having a fountain in the centre: into this atrium open several small chambers with elegantly painted walls, and on either side *alæ* or wide open recesses enclosed by Ionic columns, in one of which on rt. is an altar dedicated to the Genius of their master Elpidius, and to the Lares, by two of his freedmen named Diadumenii: "GENIO M(*agistri*) N(*ostri*) EL(*pidio*) LABI-BUS DUO DIADUMIANI LIBERTI." At the further end of the atrium a wide triclinium opens upon an extensive garden: adjoining is a room with paintings of Apollo and the Muses. In one corner of the atrium is a narrow flight of steps, for in this quarter of the city most of the dwellings had upper floors. Three human skeletons were discovered in this house, one having a handsome gold ring on the finger, with an intaglio of an Abundance on amethyst.

The corner house in the Via di Stabiae, and opposite to the Thermæ, abutting to that of Elpidius, is entered also by a narrow atrium; like all the houses hereabouts it had evidently been rifled.

Beyond the House of Elpidius, forming the corner of the adjoining street, is a house, from the atrium in which open 4 small rooms with paintings, a tablinum and a small *viduarium*, having a fountain and basin. This building communicates with another, in which there is a well-preserved bakehouse, with its ovens and troughs for kneading the dough. Upon an iron triangular stand here was found a bronze vase half filled with water, which was prevented from evaporating and hermetically closed by the oxidation of the copper.

[*S. Italy.*]

At the point where the narrow street into which the latter house opens enters the Via di Stabiae are painted on the outer wall 2 enormous serpents before an altar, the well-known warning at Pompeii to commit no nuisance.

Returning to the street leading from that of Abundance to the amphitheatre, opposite to the House of Elpidius is

The House of the Apollo Citharædus (1864), the principal entrance to which was from the Via di Stabiae. The name has been derived from a fine bronze statue of that divinity now in the Museum at Naples. From its atrium open 2 inner peristyles, surrounded by fluted Doric columns. In its *exhedra* are some good paintings representing Mars and Venus, Xerxes seated before his tent, and a Priestess, probably of Venus, with a large temple in the background. Besides the statue above noticed, several small bronzes were found decorating a fountain, a model of which, with these statuettes, has been erected in one of the halls in the Museum at Naples. Some good paintings exist also on the walls of the adjoining house opening on the street to the amphitheatre, of Bacchus and Ariadne, and of Orestes and Pylades before Iphigenia, from which the latter name has been also given to this house, although it appears to have belonged to the same owner, from the door of communication between.

Opposite the House of the Apollo Citharædus, and bordering the Via di Stabiae, are several shops, the only one worthy of notice being at the corner of the Street of Isis, that of a baker, having a well-preserved oven with its iron door and water-cistern; within, as usual, are several mill-stones.

Adjoining this bakehouse, but entered from the Street of Isis, is a house which was evidently in progress of being repaired, from the heaps of lime and broken tiles in it for making the floors.

House of the Sculptor (1798), a small
N

house in the Street of Stabiae, deriving its name from the numerous articles it contained, not only identifying the building as the studio of a sculptor, but affording an instructive insight into the practice of his art in Roman times.

Temple of Æsculapius, forming the corner of the Street of Stabiae (1766), a name given to it by Winckelmann, but subsequently changed for that of *Jupiter and Juno*. It is a diminutive but ancient temple, of good proportions, standing on a low basement ascended by nine steps. The cella contained the terra-cotta life-sized statues of Æsculapius and Hygeia, now in the Museum at Naples. In the centre of the court is a large altar, the frieze of which is composed of triglyphs with volutes at the corners, bearing some resemblance to those on the Sarcophagus of Scipio Barbatus in the Vatican Museum. Close to this is

XVIII.—The quarter of the theatres.

* *The Great Theatre* (1764), a large structure, placed on the S. slope of a hill of tufa, in which the seats were cut. Over one of the principal entrances stood the inscription now in the museum, stating that it was erected by M. M. Holconius Rufus and Celer, *ad decus Coloniae*. It was semicircular and open to the sky, and was lined in every part with white marble. The seats faced the S. and commanded a fine view over the plain of the Sarno and the mountains behind Stabiae. The elevated position of the building, above the general level of the city, and the great height of the outer wall, appear to have preserved it in some measure from the fate which befell the houses in the plain. The upper part was not buried by the ashes, and even the stage was covered with so slight a deposit, that the citizens may, after the eruption, have removed all the scenic decorations, the furniture of the stage, the principal statues, and the marble lining. In spite

of these spoliations, the interior is still sufficiently perfect to explain itself far better than the most elaborate description. The general audience entered the theatre by an arched corridor on a level with the colonnade of the Triangular Forum, and descended thence into the *cavea* by six flights of stairs, which divided the seats into five wedge-shaped portions, called *cunei*. The doors of the corridor at the head of these stairs were called the vomitories. Some of the seats still retain their numbers and divisions and show that the space allotted to each person was 1 ft. 3½ in. By making this the basis of a calculation, the theatre might contain 5000 persons. A separate entrance and staircase led to the women's gallery, which was placed above the corridor we have described, and was divided into compartments like the boxes in a modern theatre. It appears also from the fragments of iron still visible in the coping, that they were protected from the gaze of the audience by a light screen of iron-work. Below, in what we would call the pit, a semicircular passage, bounded by a wall, called the *præcinctio*, separated the seats of the plebeians from the privileged ones reserved for the equestrian order, the Augustales, the tribunes, &c. These seats were entered by a separate passage, communicating with an area behind the *scena*. The level semicircular platform in front of the privileged seats, was called the orchestra, and upon it were placed the *diselidia*, or bronze seats for the chief magistrates. On each side of the orchestra are raised seats, entered from the stage, supposed to have been appropriated to the person who provided the entertainment. In the *proscenium*, or the wall which supported the stage, are seven recesses, in which probably the musicians were stationed. The stage, or *pulpitum*, appears from the pedestals and niches, which remain, to have been decorated with statues. It is a long and narrow platform, quite disproportionate to the size of the theatre according to our modern notions of stage effect; but

it must be remembered that the scenes of a Roman theatre were very simple and revolved upon a pivot, and that the ancient drama was unassisted by those illusions of perspective which constitute the art of the modern scene-painter. The wall at the back of the stage was called the *scena*; it has three doors, the central one circular and flanked by columns, the two side ones rectangular. Behind it is the *postscenium*, containing the apartments for the actors. The exterior of the upper wall of the *cavea* still retains the projecting stone rings for receiving the poles of the *velarium* or awning, by which, on special occasions, the audience were protected from the heat of the sun. Several inscriptions, greatly mutilated, were found in different parts of this theatre, some of which are preserved in the neighbouring colonnade. From the remains of one in bronze letters on the first step of the orchestra, with a space in the middle for a statue, it appears that Holconius Rufus, son of Marcus Rufus, a duumvir, erected the theatre, a crypt, and the tribunals, and that the colony acknowledged his services by dedicating the statue to his honour. The metal letters have been removed, but the depressions in the marble which contained them are still visible.

**The Small Theatre, or Odeum* (1796). — From the E. end of the Great Theatre a covered portico led into the orchestra of the small one, which is supposed to have been used for musical performances. It is similar in its general arrangement to the larger theatre, but is different in form, the semicircle being cut off by straight walls from each end of the stage: and the style and execution of the work show an inferiority, which may possibly be explained by an inscription recording that it was erected by contract. It appears to have been permanently roofed, the same inscription describing it as the *Theatrum tectum*. The seats of the audience were separated by a passage from the four tiers of benches

which held the *bisellii*. This passage was bounded on the side of the *cavea* by a wall, the ends of which were ornamented with kneeling Herculean figures which are supposed to have sustained lights. The parapet on the stage side of the passage, forming the back of the privileged seats, terminated at each end in a griffon's leg. The pavement of the orchestra is in different coloured marbles. A band of grey and white marble runs directly across it, bearing in large bronze letters — *M. Oculatius, M. F. Verus, II. Vir. pro. ludis*. The inscription probably means that he presented the pavement to the theatre. In the corridor which runs round the back of the house to give access to the seats, several inscriptions in rude Oscan letters were found upon the plaster of the walls, the work probably of idlers who could not find seats. In the *postscenium* were found some fragments of a *bisellium* decorated with ivory bas-reliefs, and portions of its cloth cushion. This theatre is estimated to have held 1500 persons.

The geologist will be interested in examining here beneath the *scena* a portion of a mass of leucitic lava *in situ*, the only one of the original rock which formed the basis of the hill on which Pompeii stood.

The Tribunal (1769), formerly called the *Isiac Curia*, and the School, is an oblong open court, 79 ft. by 57 ft., surrounded on three sides by a portico of Doric columns, and having two small rooms at one end. The real destination of this building has been the subject of dispute; but it is at present generally supposed to have been the Tribunal alluded to in an inscription, and built by Holconius. In front of the portico is a stone pulpit, with a pedestal and a flight of steps behind, from which the judge is supposed to have ascended to his seat.

Returning from here to the Street of Stabiae, and nearly opposite the Iseon, is a small house, with a peristylum and impluvium, not far

from the baker's shop; it also was undergoing repairs at the time of the destruction of the city, from the building materials found in the court. In one of its rooms is a good painting of Hercules spinning in the midst of the daughters of Omphale, figures of Diana, and a group of Venus and Adonis.

**The Iseon, or Temple of Isis* (1764-1776), behind the Great Theatre, is a small but very interesting building, standing on a basement in the centre of a court surrounded by a portico of Corinthian columns, 10 ft. high, with painted shafts. The two which flank the entrance had attached to them the lustral basins, now in the Museum, and a wooden money-box. Over the entrance was an inscription, now removed there also, recording the erection of the *Ædes Isidis*, by Numerius Popidius Celstinus, at his own cost, after it had been thrown down by an earthquake; and his elevation by the Decurions to their own rank in acknowledgment of his liberality. The word *Ædes* is here used to distinguish the building from a Temple, which was always a consecrated edifice, whereas the worship of Isis had been forbidden by a decree of the Roman Senate, in B. C. 57, and was therefore only tolerated. The court presents all the arrangements of the Isiac worship. In one corner is an *ædiculum* with a vaulted roof and pediment over the door, covering the sacred well of lustral purification, to which there was a descent by a narrow flight of steps. It is covered with stucco ornaments, of figures of Isis and Harpocrates, of Mercury, Mars, and Jupiter, with arabesques of dolphins, &c., all of inferior execution. Near it is an altar, on which were found the burnt bones of victims. Other altars are placed in different parts of the court. In a niche of the wall facing the *Ædes* was a figure of Harpocrates, with his finger on his lip to enjoin silence on the worshippers in regard to the mysteries they might witness. Another part was a figure of Isis

in purple drapery, partly gilt, holding a bronze sistrum and a key. On the south side of the enclosure were the chambers for the priests, and a kitchen for cooking what they were permitted to eat. In one of the rooms a skeleton was found holding a sacrificial axe, with which he had cut through two walls, to escape from the eruption, but perished before he could penetrate the third. In a larger room behind the *Ædes* another skeleton was found with bones of chickens, eggshells, fish-bones, bread, wine, and a garland of flowers, as if he had been at dinner. Skeletons were also found in other parts of the enclosure: showing that the hierophants of Isis did not desert her fane, but remained to the last. The front of the basement, on which the *Ædes* stands, is broken in the centre by a narrow projecting flight of steps, flanked by two altars, one for the votive offerings, the other probably for the sacred fire. In front of the cella is a portico of six Corinthian columns, having at each angle a small wing with a niche between two pilasters supporting a pediment. In these niches the Isiac tables of basalt, now in the Museum, were discovered. Behind the one on the l. were secret steps and a side door leading to the cella. The exterior of the building and the portico were covered with stucco ornaments of a very ordinary character. The interior of the *Sacrarium* or cella is small and shallow, the entire width being occupied with a long hollow pedestal for statues, having two low doorways at the end near the secret stairs, by which the priests could enter unperceived, and deliver the oracles as if they proceeded from the statue of the goddess herself. Besides this principal statue, raised according to an inscription by L. Cæcilius Phœbus, several smaller ones of Venus, Bacchus, Osiris, and Priapus, were discovered in the cella or its precincts. The walls, also, were covered with pictures of the same character, many of which were of great interest as illustrating the Isiac mysteries. Fontana's aqueduct, which crosses the street of

Stabiae, ran under and in front of this court.

Beyond the Temple of Isis, and opening on the Street of Stabiae, and behind the Theatres, is

The Triangular Forum (1764), a triangular colonnade, with a portico of 90 columns on two of its sides, forming the piazza of the great theatre. It is about 450 ft. long on the E. side, and nearly 300 on the W.; the third side, not completely cleared, had no portico, and appears to have been lined with small apartments. The area is entered on the N. by a propylæum or vestibule of 8 Ionic columns, raised upon two steps, with a fountain in front of one of the columns. This vestibule leads into the Doric colonnade, retaining fragments of the iron bars inserted between the columns to protect it from the people. In different parts of this colonnade are three entrances to the Great Theatre, and one to the Barracks for the troops. Parallel to the portico on this side is a long low wall, extending nearly to the bottom of the triangular Forum; it is terminated at the N. end by a pedestal, with the inscription *M. Claudio, M. F. Marcello Patrono*; and at the S. end by two altars and a circular building. On the W. of this triangular Forum is the

* *Greek Temple* (1767-69), called also the Temple of *Neptune* or of *Hercules*, the most ancient building yet discovered, on one of the highest situations within the circuit of the walls, at a distance of 400 ft. from the old sea-line, so that it must have formed a striking object from every part of the bay. Its high antiquity, generally attributed to the early Hellenic colonists in this part of Italy, is shown by the massive dimensions of its Doric columns, some fragments of which in tufa, with their capitals and bases in travertine, still remain; by the great depth and projection of the abacus; and by the general construction of the building, which more resembles that of the Temples of *Pæstum*. It is supposed to

have been erected by the earliest colonists. From its ruined state it is difficult to define its exact plan; but it appears to have stood upon a basement of 5 steps, and to have been 120 ft. long, exclusive of the steps, and 70 wide. It had a cella paved with mosaics, which from the remains of a cross-wall appears to have been divided into two, with separate entrances from the N. and S.: in the former is a circular pedestal, which may have served as a pedestal for a statue. The masonry was covered with stucco. In front of the steps is a curious enclosure, supposed to have contained the victims for the sacrifice, and at the side are the two altars with the remains of a smaller one between them. Beyond this enclosure are the remains of a small circular temple of 8 Doric columns, which covered a *puteal* protected by a circular perforated altar. Its use is doubtful, some supposing that it supplied the water used in the sacrifices; others that it was an expiatory altar marking the situation of a *bidental*, a spot on which a thunderbolt had fallen, and which was always held in peculiar sanctity. An Oscan inscription was found near it recording that Nitreb, for the second time Medixtuticus, erected it. At the W. angle of the temple is a small hemicycle, a semicircular seat of stone, facing the S., in which a sun-dial was discovered. It must have commanded a glorious view, extending from near la Cava to the extremity of the promontory of Cape Minerva, and to the island of Capri, and have been close to the sea-wall of the city; which will explain the non-continuation of the portico on this side of the Forum, which was closed by the walls. We have mentioned the small apartments in this part of the enclosure. It is not clearly ascertained whether they were the residences of the priests or sepulchral chambers. Several skeletons were found in them, one wearing two armlets of gold, and another having on the leg a ring of bronze and one of silver, linked together. Near them were found a sacrificial kn

in silver, engraved with figures of Bacchus and Isis, several *patere* and other vessels used at the sacrifices, and adorned with bas-reliefs of Isiac subjects. From these discoveries the two skeletons are supposed to have been those of the priests.

House of the Emperor Joseph II. (1767-69).—Following the Street of the Theatre, we find at its S. extremity the house which bears this name, occupying rather more than half of the W. side of the Triangular Forum. It was one of the first private houses excavated, but the rooms were refilled with earth as soon as they were examined. It appears that it was a mansion of great magnificence, of three stories, and so situated on the rising ground which overlooked the sea, that on entering the principal door, the visitor must have commanded a view of the Sorrentine shore, through the whole perspective of the interior. The S. side appears to have opened upon a garden sloping gradually down to the shore, like the villas near the Herculaneum Gate. A skeleton of a woman was found in the furnace-room of the bath.

Barracks of the Troops (1766-94), a large enclosure, 183 ft. long by 148 ft. wide, filling up the space between the great theatre and the city wall, and surrounded by a Doric portico of 22 columns on the longer, and of 17 columns on the shorter sides. It was formerly called the *Forum Nundinarium*, or weekly market. The columns of the portico are covered with stucco, the lower third plain and painted red, the upper portion fluted and painted alternately red and yellow. Under the portico open numerous apartments of uniform size, for the lodgment of the soldiers, a mess-room, a guard-house or prison, a kitchen supplied with the necessary conveniences for cooking, stables for horses, an oil-mill, a room for making soap, and other minor offices. Above this second floor, approached by three rows of steps, and by one after construction leading to the

chambers which were probably occupied by the officers. This upper floor had a hanging wooden gallery under the roof of the portico. When first excavated, every part of these barracks exhibited reminiscences of gladiatorial life. On the surface of the 9th column of the eastern portico various inscriptions and drawings were found, rudely scratched upon the stucco, including the figure of a fighting gladiator, with his name "Valerius," and the numerals XX to denote, as is supposed, that he had been twenty times victorious. Other scribbles and rude sketches, with several unfinished sentences, were observed in some of the public rooms; and on the wall near the small theatre the names of the three gladiators, Pomponius Faustinus, Ampliatus, and N. Popidius Rufus, were found inscribed. On the walls of the principal apartment on the ground-floor were paintings of two trophies, one of which still exists in the Museum. In the guard-room were found 4 skeletons with their legs fastened into iron stocks; the latter have been removed to Naples and replaced by a model; but the skulls have been allowed to remain. In the sleeping apartments numerous helmets of bronze and iron, richly ornamented sword-belts of bronze, greaves for the legs, shields, bolts for the archers, lances, swords, strigils, leather belts, and various minor articles were discovered. In the officers' rooms on the upper floor were found helmets of various kinds, some with vizors, others inlaid or covered with exquisite bas-reliefs, greaves adorned with sculptures of the same kind, swords of superior workmanship with ivory handles, and numerous articles of female dress and decoration, of the richest kind, proving that the families of the officers lived in the barracks with them. Among the ornaments were two necklaces of massive gold, one of which was set with emeralds, several gold finger-rings, ear-rings, and bracelets containing precious stones, gilt pins for the hair, and chests of fine linen and cloth of gold. One of these upper rooms contained

18 skeletons of men, women, and children, one of an infant, and several of dogs. In a supposed-to-be stable near the foot of the staircase was found the skeleton of a horse, the remains of harness with bronze ornaments, and the hay stuffing of a saddle. Under the stairs was a human skeleton carrying cups of silver. Inside one of the entrance gates 34 skeletons were huddled together, those, probably, of the guard who had been called out on the fatal night. The total number of skeletons found in the barracks was 63, an affecting proof of the discipline of the Roman soldier.

XIX. At the distance of about 600 yards from the Barracks and the Theatres is the **Amphitheatre* (1748-1816), in the S.E. angle of the city walls, occupying nearly all the space between the gate leading to Nocera and that to the Sarno. It is more recent, smaller, and less perfect in the substructions of the arena than those of Capua and Pozzuoli, but more ancient than the Coliseum of Rome, which was not opened till the year after the destruction of Pompeii. Its form, as usual, is elliptical. The major axis, including the walls, is 430 ft., being 190 less than that of the Coliseum; the minor axis is 335 ft., 178 less than that of the Coliseum. It has none of those substructions usual in such edifices, and could not be employed as a naumachia. The masonry is the rough work called *opus incertum*, with quoins of squared stone; the marble plates must have been removed after the eruption, and nothing of a decorative kind is now visible except a few sculptured key-stones of little interest. The interior contained 24 rows of seats, separated into different ranges, according to the rank of the occupants, each range being approached by a distinct entrance from two different galleries, of which the large one had no less than 40 vomitories, communicating with as many flights of stairs which divided the seats into cunei. To facili-

tate this arrangement, the arches of entrance were numbered; and the tickets of admission, as may be seen in two examples in the Museum, bore corresponding numbers, so that the spectators could proceed at once to their appointed seats without confusion. The lower range, containing the privileged seats of the Magistrates, was entered by the arcade of the arena; the 2nd, containing the seats for the middle classes, was reached by stairs placed between them and the outer wall; the 3rd, appropriated to the plebeians, was approached likewise by stairs, as was also a gallery placed above all and divided into boxes for the women. Outside the wall of this gallery are the perforated stones for the poles of the velarium. The privileged seats were separated from the arena by a parapet, on which numerous inscriptions were found, recording the names of the Duumviri who had presided over the games, together with several paintings of gladiatorial scenes, all of which have perished or been removed. The entrances at each end of the arena, for the admission of the gladiators and wild beasts and for the removal of the dead, are still perfect. From a measurement of the seats, it is calculated that it could accommodate 10,000 persons, exclusive of standing room. This fact, taken in connection with the statement of Dion Cassius, that the citizens were assembled here at the outbreak of the eruption, will explain the small loss of life, compared with the extent of the population, which the catastrophe appears to have occasioned. The audience, on quitting this amphitheatre, finding themselves cut off from the rest of the city by the falling ashes, appear to have made their escape. The amphitheatre, 20 years before, had been the scene of that sanguinary quarrel between the people of Nuceria and the Pompeians, which induced Nero to deprive the latter of theatrical amusements for 10 years.

Forum Boarium (1754), a large

square area N. of the amphitheatre, supposed to have been a cattle-market. It was covered up as soon as it was excavated.

Villa of Julia Felix (1754-55), a square enclosure adjoining the Forum Boarium, one of the first sites excavated, but covered up again according to the practice of that time. An inscription was found among the ruins announcing that the owner, Julia Felix, wished to let, for 5 years, a bath, a *venereum*, and 90 shops with terraces and upper chambers.

In returning from the Amphitheatre by the carriage-road, the visitor will be able to examine the gate leading to Stabiae, built of massive blocks of tufa, like those on the side of Herculaneum and Nola, with some polygonal substructions.

We have now completed our survey of the city. In the course of our description we have had occasion to notice works of art of high interest in architecture, sculpture, and painting, and to record the discovery of objects which have made us familiar with the religion, the public institutions, the amusements, and the inner life of a people remarkable as much for their intelligence as for their luxury and magnificence. One thing, however, has been wanting; nothing has yet been found to throw any light on the literature or the intellectual occupations of the inhabitants. No papyri have been found, with the exception of one solitary fragment during the present year, like those at Herculaneum; no inscriptions, except dedicatory ones, have been met with; save a few lines from Ovid scratched on the walls of the Basilica, and a verse of the *Æneid* in a house in the Street of Stabiae, no traces of ancient literature have been discovered. It is, nevertheless, difficult to believe that a city like Pompeii was destitute of literary collections. As nearly one half of the area yet remains to be examined, we may hope that some long-lost literary treasure may be

brought to light by future excavations, which are now carried on with vigour, under the able and zealous direction of Cav. G. Fiorelli.*

* Our readers are referred to an able article in the 'Quarterly Review,' April, 1864, on the discoveries and state of the excavations at Pompeii at that date; and for more detailed information, brought down to the end of 1866, to Mr. Dyer's 'Pompeii: its History, Buildings, and Antiquities,' 1 vol., 8vo., London, 1867, published by Messrs. Bell and Daldy; and to Overbeck's 'Pompeii,' in German, 1866.

II.

CASTELLAMMARE, SORRENTO, CAPRI,
AMALFI, NOCERA, CAVA, SALERNO,
PÆSTUM, THE LUCANIAN COAST.

CASTELLAMMARE (18,000 Inhab.

—*Inns*: The *Albergo Reale*, near the railway station and sea-shore, good and clean; and the *Antica Stabia*, also in the town, tolerable; the *Gran Bretagna*, on the slope of the hill of Quisisana, an agreeable, cool, summer residence, and well spoken of since it has changed masters—it was formerly called the *Albergo Reale*.—Excellent donkeys can always be hired, by the month 60 fr., by the day 2½ fr., for the excursion to Lettere or Pimonte, &c., 2 fr., exclusive of the buonamano to the guide. A ride to Gragnano, Quisisana, Monte Coppola, or Pozzano, costs 1 franc. Castellammare is much frequented in summer, but is perhaps less agreeable than other places on the shores of the Bay of Naples, except for those who go there for the sake of society.

The town is situated on the lower slopes of Monte d'Auro, an offshoot from the limestone range of Monte Sant' Angelo. It is built, for

the most part, along a sheltered beach, commanding an extensive view of the Bay from Vesuvius to Misenum. The position of the town protects it from the east winds. It arose from the ruins of *Stabia*, which was first destroyed by Sylla during the Social War, and afterwards overwhelmed by the great eruption of Vesuvius in A.D. 79. The excavations made upon the site of the ancient city have been filled up: several fragments of sculpture, some illegible papyri and paintings, and a few skeletons, were discovered in 1745. No excavations have since been undertaken. The high ground on the l. as Castellammare is entered, is the site of *Stabia*, which probably extended from the sea to some distance inland, for numerous remains have been traced almost as far as Gragnano. After its destruction by Sylla, *Stabiae* ceased to be mentioned as one of the maritime cities of Campania, and the site appears to have been partially covered by the villas of the Romans, who were attracted to it by its mineral waters and the salubrity of the climate.

At *Stabia* the elder Pliny perished during the eruption which destroyed Pompeii. Having been unable to approach the shore at *Refina*, he landed here, at the villa of his friend Pomponianus, and was so little inconvenienced as to fall into a profound sleep. "The court that led to his apartment," says Pliny the younger, "being now almost filled with stones and ashes, if he had continued there any longer, it would have been impossible for him to make his way out: it was thought proper, therefore, to awake him. He got up and went to Pomponianus and the rest of his company, who were not unconcerned enough to think of going to bed. They consulted together whether it would be most prudent to trust to the houses, which now shook from side to side with frequent and violent concussions; or fly to the open fields, where the calcined stones and cinders, though light

indeed, yet fell in large showers and threatened destruction. In this distress, they resolved for the fields, as the less dangerous situation of the two; a resolution which, while the rest of the company were hurried into it by their fears, my uncle embraced upon cool and deliberate consideration. They went out then, having pillows tied upon their heads with napkins; and this was their whole defence against the storm of stones that fell around them. It was now day everywhere else, but there a deeper darkness prevailed than in the most obscure night; which, however, was in some degree dissipated by torches and other lights of various kinds. They thought proper to go down further upon the shore, to observe if they might safely put out to sea; but they found the waves still run extremely high and boisterous. There my uncle, having drunk a draught or two of cold water, threw himself down upon a cloth which was spread for him, when immediately the flames, and a strong smell of sulphur, which was the forerunner of them, dispersed the rest of the company, and obliged him to rise. He raised himself up with the assistance of two of his servants, and instantly fell down dead; suffocated, as I conjecture, by some gross and noxious vapour, having always had weak lungs, and being frequently subject to a difficulty of breathing. As soon as it was light again, which was not till the third day after this melancholy accident, his body was found entire, and without any marks of violence upon it, exactly in the same posture that he fell, and looking more like a man asleep than dead." *Lib. vi. Ep. 16.*

The Convent of *Pozzano*, founded by Gonsalvo de Cordova in the 16th cent., occupies the site of a temple of Diana. The wooden cross in front of it stands on an ancient altar, discovered in 1585. The ch. contains an image of the Virgin found in a well in the 11th cent., and held in much veneration by the peasantry of the district.

The declivities of the hill above the town are shaded by copses of chestnut trees, which afford delightful rides during the summer. In the lower outskirts of the wood lie scattered many pretty villas, the property of Prince Lieven, Baron Rothschild, and others; several of which are let to strangers for the summer. Among them, agreeably situated overlooking the town, is the Royal Casino, which stands on the site of a house erected by Charles II. of Anjou, who called it *Casa Sana*, from the salubrity of its climate. Ladislaus and his sister Joanna II. often made it their residence during the outbreaks of the plague of Naples. Ferdinand I., of Bourbon, modernised the edifice, and acknowledged the benefit which his health derived from this delicious residence by changing its name to *Qui-si-sana*. The grounds around are intersected with paths leading to the summit of *Monte Coppola*, a conical hill clothed with chestnut-trees, and commanding fine views of the Bay. The royal domain, embracing the extensive forest, descended to the Bourbons of Naples from the Farnese family, whose ancestor Pier Luigi purchased the fief of Castellammare for 50,000 ducats, and presented it to his son Ottavio, when the latter married Margaret, a natural daughter of Charles V.

The Castle, from which the town derived its name, was erected by Frederick II., surrounded with walls and towers by Charles I., and strengthened by additional fortifications by Alfonso I. Beatrice, the daughter of Manfred, and sister of Constance queen of Aragon, was confined in it after the battle of Benevento; but was released by the admiral, Ruggiero di Loria, after his victory over the squadron of Charles I. in 1284, when Prince Charles, the king's son, fell into his hands. On the 23rd June, 1287, the same admiral gained a greater victory on this coast over the Angevine fleet, equipped against Sicily by the Count d'Artois, in the name of Charles II., who, though still a prisoner in Catalonia, had been proclaimed as

the successor of Charles I. Castellammare was sacked in 1461 by the army of Pius II. in aid of Ferdinand of Aragon; and in 1654 by the Duc de Guise.

The Port, which is protected by a small mole with 3 or 4 fathoms of water, is secure. It contains a naval arsenal and dockyard, where the ships of the Italian royal navy are built. The spacious quay was constructed by the French, and enlarged by Ferdinand I.

The Bay, bounded on the N. W. by Capo Bruno, and on the S. W. by Capo d'Orlando, is deep, with a sandy beach. At a short distance from the shore off the mouth of the Sarno, is the small rocky island of Revigliano, with a fort on it.

Mineral Waters.—The mineral waters of Castellammare, which have been extolled by Galen, Pliny, and Columella, are still held in high repute by the Neapolitan physicians on account of their efficacy in rheumatic, paralytic, and gouty affections; from the facility of access from the metropolis, there is no watering-place more resorted to in the kingdom. Another circumstance connected with its climate, which gives it an advantage over most other towns in the Bay, except Sorrento, is the temperature, which is lower than that of Naples by about 8° during the day, and by 10° or 12° at night. The mineral waters flow from the base of Monte d'Auro, and are within a short distance of each other. Their temperature is moderate, seldom exceeding 65° Fahr. They were analysed a few years ago by a scientific commission. There are 12 springs:—1. *Acqua Ferrata*, a mild chalybeate, in some respects similar to that of Tunbridge Wells. It rises at the commencement of the Strada Cantieri. 2. *Acqua Rossa*, a mild chalybeate, with a small proportion of saline matter. It rises also in the Strada Cantieri. 3. *Acqua Ferrata del Pozzillo*, the strongest of the chalybeates, containing a larger

proportion of iron than the waters of Töplitz, with carbonic acid gas, and a large proportion of salts. It is in repute in cases of general debility. 4. *Acqua Ferrata Nuova*, a recently discovered chalybeate of a mild character, much used for weak eyes and external application. 5. *Acqua Acidola*, one of the springs described by Pliny, under the name of *Acqua Media*, which is now given to the next. It is analogous to the waters of Spa and Pyrmont, and derives its modern name from the acid taste caused by the predominance of carbonic acid gas, with small proportions of saline matter. It is used in calculous complaints. It rises in the Strada Cantieri. 6. *Acqua Media*, a saline acidulous water, with a large proportion of carbonic acid gas; it resembles a good deal that of Seltzer, but is more agreeable. It is much used in affections of the stomach and digestive organs, and externally in baths for cutaneous diseases. It rises opposite the gate of the Arsenal. 7. *Acqua della Spaccata*, resembling *Acqua Media*, but it is more saline, and emits a smell of sulphuretted hydrogen. 8. *Acqua Nuova del Muraglione*, a very useful water, having some analogy to that of Cheltenham; but containing more saline matter and carbonic acid gas. It rises under the road which leads to the convent of Pozzano. 9. *Acqua Solfureo-Ferrata*, a peculiar combination of a chalybeate and saline with a sulphureous water, with a large proportion of carbonic acid gas. It is used both internally and externally. It issues in a garden near *Acqua della Spaccata*, and diffuses an odour of sulphuretted hydrogen over the whole place. 10. *Acqua Solfurea del Muraglione*, analogous to that of Harrogate, but more active on account of its large proportion of saline ingredients. It is in high repute in cases of gout, visceral obstructions, and cutaneous diseases, and is celebrated among the Italians for its power of relieving obesity. It rises about 100 yards outside the town, and 50 from the sea. 11. *Acqua della Rogna*, a water containing traces of sulphuretted hydrogen and carbonic

acid gas, with saline matter. It is much used in cutaneous affections; hence the name by which it is designated. 12. *Acqua della Tigna*, similar to the preceding, and used for the same class of diseases.

Many interesting and short excursions can be made by those who sojourn at Castellammare. We shall only notice a few of them:

1. *Gragnano* (10,500 Inhab.), well known for its manufactures of maccheroni and its red wine. A road of 2 m. leads to it from Castellammare.

2. *Lettere*, beautifully placed on the flanks of the mountain, 3 m. beyond Gragnano, by a bridle-road. It preserves in its name a memorial of the epithet *Lactarii*, given once to these mountains. The hill is crowned by its ruined and picturesque castle, once a stronghold of the Miroballo family, which commands an extensive and lovely view of the Bay and of the plain from Nocera to the foot of Vesuvius, and the mountains beyond Sarno and Nola.

3. *Monte Sant' Angelo*, or *St. Angelo ai tre Pizzi*, the *Mons Gaurus*, is the central group of that ridge of mountains called by the ancients *Montes Lactarii*, from the richness of their pastures and the excellence of their milk. The highest peak of the *Sant' Angelo*, 4722 ft., according to Neapolitan engineers, is usually ascended from Castellammare on mules or donkeys. The ascent will take about 5 hrs., and 3 to return, which can be varied by coming down on the side of *Vico*, and driving from there to Castellammare. On reaching a high plateau, called the *Ripiano di Fallo*, the path traverses a fine old beech forest, in which are the snow-pits that supply in part the town of Naples with ice in summer. On the summit, which is the highest point and the Bay of Naples, there is a small chapel, where water can be obtained. But before starting from Castel-

lammare it will be necessary to procure the key of the door leading to it. The magnificent view that it commands extends from Monte Circello beyond Terracina, and the Meta on the frontier of the Abruzzi to Mount Terminio, beyond Avellino, to the Alburnus E. of Paestum, and the mountains that stretch from the Cilento and the Gulf of Policastro towards Calabria, including the whole expanse of the bays of Naples, Gaeta, and Salerno.

Many other beautiful rides, especially one leading by Gragnano, or Pimonte, to a very large and old cypress-tree, will be easily pointed out by the donkey drivers.

Castellammare is also conveniently situated as a central point from which excursions may be made along both shores of the Sorrentine promontory. For the various routes to Amalfi, see p. 292. An interesting excursion may be made from Castellammare, combining Amalfi, Salerno, and Paestum with a visit to Sorrento, which in fine weather may be pleasantly varied by returning from Amalfi by water to *Scaricatoio*, whence Sorrento may be reached by the pedestrian in little more than 2 hrs.

EXCURSION FROM CASTELLAMMARE TO SORRENTO.

Carriages will be found in abundance at the railway station: one with 3 horses large enough to carry 4 or 5 persons for 6 fr., and a *buonamano* of 1 to 2 frs. to the driver; a smaller one with 2 horses for 5 fr.; *carretelli* with 1 horse, 4 fr.: persons economically disposed can obtain a seat in a carriage for 1 fr. The distance is about 10 m.; the journey will under ordinary circumstances occupy 1½ hrs.

The road from Castellammare to Sorrento is one of the finest drives in this beautiful region. It is carried boldly along the cliffs which in many places rise perpendicularly from the

sea, and, like the mountains behind, are of limestone, which forms the fundamental rock on the side of the Bay of Naples. This limestone exhibits no indications of igneous action; but in several ravines the geologist will observe that the volcanic tufa has insinuated itself. The old pathway or mule-track over the mountains between the two towns is even perhaps richer than the coast-road in picturesque beauty.

On leaving Castellammare the road passes below the Convent of Pozzano, and traverses the headland of Capo d'Orlando, which gives its name to the victory gained on this coast by Ruggero di Loria, July 14, 1299, who commanded the fleet of James II., King of Aragon, against that of his brother Frederick II., King of Sicily, commanded by Federigo Doria. The Sicilian fleet was almost annihilated, and Frederick narrowly escaped being made prisoner. Some curious species of fossil fishes, of the cretaceous or oolitic period, are found in the limestone which forms this headland. Numerous mineral springs, emitting a most fetid odour of sulphuretted hydrogen gas, rise in the sea at the base of the cliffs of Capo d'Orlando.

VICO.

Four m. from Castellammare, and separated by a deep ravine, are the towns of *Vico* and *Equa*, forming one united *comune* under the name of *Vico Equense*, recalling the *Vicus Æquanus* of the Romans. The road traverses Vico, situated upon a rocky eminence, surrounded by olive-groves, which produce excellent oil. It was built by Charles II. on the ruins of the ancient city which had been destroyed by the Goths, and was the favourite residence of that monarch and of other kings of Naples. The principal ch., although there is no Bishop's see, called the Cathedral, contains the tomb of *Gaetano Filangieri*, the celebrated author of the *Scienza della Legislazione*. During

the residence of Charles II. at Vico the ambassadors of Philip le Hardi arrived from France to demand the hand of the princess Clementia for his third son, Charles of Valois. The ambassadors, at the request of the Queen of France (Mary of Brabant), were accompanied by their wives, who were charged by her Majesty to examine the young princess, and ascertain if she had any personal defects, as her father, Charles II., had been lame from birth. The Queen of Naples considered this inquiry derogatory to her daughter, and endeavoured to evade it, but at length consented to allow the princess to submit, on condition that she should be covered with a delicate silk robe. The wives of the ambassadors not appearing to be satisfied with this inspection, Clementia exclaimed in Latin, *Non amittam regnum Gallie pro ista interula*, and, throwing off the covering, satisfied the ladies that she was worthy of being the wife of a French prince. She was the mother of Philip VI., who was defeated by our Black Prince at the battle of Crecy.

Beyond Vico the road crosses a deep ravine by a handsome viaduct of 5 double arches. Soon after, pedestrians fond of romantic scenery may send on their carriage, and follow a steep path on the l. which ascends to the village of *Albero*, and thence descend on the opposite side of the hill, and rejoin the high road near the ch. of Meta. The view from the top of the pass over the Piano di Sorrento will well repay the additional fatigue. From the bridge, leaving on the rt. the *Marina of Seiano*, a pretty village with a picturesque Martello tower, and some houses with arcades and flat roofs, the road ascends, amongst vineyards and olive plantations, over the *Punta di Scutolo*, and from this high point descends to Meta along the steep side of the hill, from which we look down upon the whole expanse of the

PIANO DI SORRENTO.

The *Piano di Sorrento*, on which we enter at Meta, is an irregular plain of about 3 m. in length, nearly 300 ft. above the level of the sea, and protected by an amphitheatre of hills from the E. and S. winds, to both of which nearly all the other places in the Bay of Naples are more or less exposed. It is intersected by numerous ravines or picturesque winding gorges, which are worn deep by the torrents from the neighbouring mountains, and are frequently covered, where there is sufficient soil, with orange and olive trees. The peculiar position of the plain gives it all the advantages of the climate of Naples with few of its defects; its atmosphere is generally pure and dry, tempered by a regular land and sea breeze. In addition to its fine climate, the villas and farms which are profusely scattered over the plain are rich in orange groves and vineyards, presenting to the eye the appearance of one vast garden, in which the pomegranate, the mulberry, the fig, and the apple are mingled with the aloe, the olive, the carouba, and the acacia.

All these advantages combine to render this district delightful; and it is, consequently, not surprising that a spot, peculiarly agreeable after the noise and heat and bustle and smells of Naples, should have become so popular among travellers as a summer residence. Its salubrity was fully appreciated by the Roman physicians. The Emperor Antoninus Pius was sent to it by Galen for the benefit of his health; Augustus resided here for the same purpose; Marcus Agrippa and Pollius Felix had villas in the plain, the magnificence of the latter has been recorded in the verses of Statius. Bernardo Tasso describes the air as being so serene and temperate that man almost becomes immortal under its influence. Its wine was praised by Pliny, and by several poets.

*de legit Capreas, promontoriumque Minervæ,
Surrentinos generosos palmitæ colles.*

OVID. *Met.* xv. 709.

*Surrentina bibis; nec murrhina picta, nec aurum
Sume; dabunt calices hæc tibi vina suos.*
MARTIAL. X. CX.

*Surrentina vafer qui miscet facie Falerna
Vina, columbino limum bene colligit ovo;
Quatenus ima petit vulvens aliena vitellus.*

HOR. *Sat.* II. IV. 55.

The *Piano* has many towns and villages scattered over it, the most important of which are:

Meta, at the E. extremity, just below the Punta di Scutolo, a clean and thriving town with two small sandy coves, or *Marinas*. The ch. of the *Madonna del Lauro*, before which the road passes, is supposed to occupy the site of a Temple of Minerva, and is remarkable for the venerable olive-trees which grow in front of it. The deep ravine of Meta, —excavated in the volcanic tuffa, here extensively quarried as building stone, under the designation of *Piperno*—one of the striking chasms which intersect the plain, is crossed by the *Ponte Maggiore*, near which an ancient cemetery was discovered.

Carotto, the most populous town of the Piano, stretching almost in a straight line from the hills to the *Marina di Cassano*, which carries on an active trade in fruit with Naples.

Pozzopiano is the next village the road passes through, but it has nothing remarkable except its rich orange gardens.

Sant' Agnello takes its name from a large ch. dedicated to that saint. Before entering it is the small *Albergo de' Fiori*, said to be good and cheap. About $\frac{1}{2}$ m. on the rt. of S. Agnello, near the sea-shore, is the *Albergo della Cucumella*, reported by persons who have resided at it as good, clean, and comfortable, with fine views. It was formerly a Jesuit convent.

Beyond S. Agnello the road passes on the l. the Villa Guarracino on the slope of the hill, commanding a noble view of the coast. It is now an hotel deservedly called *Bellevue*, kept by the Gargiulos

of the Tasso and Sirena of Sorrento. Beyond it, also on the l. of the road, is a house which is supposed to stand upon the site of a Temple of Venus. At the foot of a flight of steps opening towards the road is a gigantic myrtle-tree, which it does not require any extraordinary exercise of faith to regard as the descendant of those which were planted here in Pagan times, as sacred to the goddess; it is more than 3 ft. in girth. Soon after the road reaches the eastern suburb of

SORRENTO.

Inns: *La Sirena* and *l'Albergo del Tasso*, close to each other, very comfortable hotels, and longest established here: they are on the cliff overhanging the sea, and are kept by the brothers Gargiulo. Cuisine excellent, one of the Gargiulos having lived long as cook in an English nobleman's family. There are hot and cold baths in the houses, and a private flight of steps leads from each to the shore, where baths are erected during the summer, and boats are kept for the convenience of visitors who may wish to make excursions to Capri, Amalfi, or other places in the neighbourhood. English, French, and German spoken. (The following were the charges at the Sirena and Tasso in May, 1868. Single bed-rooms, 3 fr.; double ditto, 5 to 6 fr.; dinners in apartments, 6 fr.; table-d'hôte, 4 fr.—both including the good ordinary wine of the country. Breakfast, café au lait, with bread and butter, 1½ fr.; with eggs, 2 fr.; à la fourchette, 3 fr.; service, 1 fr. a day; servants' board, 4 to 5 fr. Arrangements including bed-room, breakfast, dinner, and tea, with lights, may be made at 12 fr. a-day for bachelors; 10 fr. when in families; if there be 3 or 4 persons, a sitting-room will be included in these charges. The *Hôtel Tramontano* or *Villa Strongoli*, adjoining the Tasso, kept by Tramontano, whose wife is an Englishwoman, overlooking the sea, comfortable and with moderate charges. In

this hotel Divine service is performed every Sunday in a large room set apart for the purpose. In addition to this villa, the same owners have fitted up the villa Nardi as an *Hotel Pension*, 10 fr. a day if for less than a week, 9 fr. if exceeding that time. The mistress, who manages the establishment at the villa Nardi, reported to be very attentive to the guests, and particularly so to invalids. The *Albergo Rispoli*, an establishment consisting of two houses near the town gate, on the side of Vico. One of them overlooks the sea, and has been erected upon ancient foundations, remains of which are still to be seen. The other, nearer the road, will be preferable as a winter residence. The entrance to this hotel is through an orange grove, and has a terrace commanding a lovely view over the Bay of Naples and Vesuvius. This hotel is also comfortable, charges the same as at the Tasso and Sirena. *H. de la Grande Bretagne*, kept by the brothers Fiorentino, in the Villa Santa Severina, owners of the *H. de la Ville* at Naples, stated to be clean and comfortable, with moderate charges. "Well satisfied with the comfort and arrangement of this house, in a lovely situation, and very comfortable" (*E. de V., May, 1868*). The *Rosa Magra* and the *Campagna* are second-rate inns, in the suburbs, and are principally frequented by artists, who can board and lodge for 4 to 5 frs. a-day. At *La Cucumella*, in the Piano di Sorrento, and near the ch. of S. Agnello, are 2 hotels, where persons can obtain good board and lodging at from 5 to 6 frs. a day. *Furnished Villas and Apartments* may be found in abundance, varying of course in price according to the situation and accommodation required. The *Hôtel Belvidere*, belonging to the owner of the Sirena and Tasso, is generally let to families, who can make arrangements, including lodging and board, by the day, week, or month; it is more inland, and perhaps better suited for a winter residence, and commands splendid views. As some guide to the visitor, we may mention that the *Villa Correale*, with a very extensive orange garden and beautiful view, and

Villa Serra Capriola in the Piano, with a good garden and access to the sea, let generally at from 300 to 400 frs. a month; the *Villa Spinelli*, for 250; besides many others at the same or at lower rates. A single suite of apartments ranges from 150 to 200 francs a month. With regard to *Provisions*, which have much improved of late the oranges and the figs and honey are delicious; we have Boccaccio's authority for the excellence of the veal; the pigs are considered to justify their title of *Cittadini di Sorrento*; fish is abundant; the agreeable wine of Conti costs ordinarily 15 frs. a barrel, since 1852 the crop has been greatly diminished by the vine disease; the milk and butter are excellent. From the milk clotted cream and cream cheese are made, as well as a favourite dish called *Giuncata* (from *giunco*, a rush), recalling both in name and in reality the *junket* of Devonshire and Cornwall, which appears from this to have had an Italian origin.—*Carriages*, *saddle-horses*, *mules*, and *donkeys*, may be had at the *Sirena* and other hotels, at about the following rates:—

	Francs.
A light carriage, with 3 horses, from Sorrento to the Castellammare rly. stat.	6
Ditto with 2 horses	4 to 5
Ditto to Pompeii and back (3 horses)	20
To Pompeii only <i>id.</i>	12
To go and return	20
To Naples in 3½ hours (3 horses)	25
To Cava, Vietri, and Salerno <i>id.</i>	25

The above charges do not include the drivers' *buonamano*, 3 to 4 frs.

Donkey Excursions.—To the *Telegrafo* of Monte Corvo and *Massa*, 2½ fr.; to the *Deserto*, returning by S. Agata, 3 frs.; to *Camaldoli* and *Arola*, and to the *Deserto*, and from thence to S. Agata, returning by the *Telegrafo* di *Mare Cuccola*, and the *Piccolo S. Angelo*—each of these excursions 3 fr. To the *Pass of Conti de' Fontanelli*, and to the heights above *Scaricatojo*, 2½ fr.; to *Cape Minerva* or the *Punta della Campanella*, 5 fr.; and to the *Monte Santangelo*, 5 fr. The *buonamano* to the drivers or guides not added, which will depend on the

length of the excursion, and their good behaviour. Horses for a ride, 5 fr.

Boats.—The hire of a boat with 4 men to go to the island of *Capri*, and return, 15 to 20 francs; with 6 oars, 25 francs; a 6-oar boat to *Naples* or *Amalfi* with luggage, 30 to 40 fr. In ordinary summer weather a boat with 4 rowers will be quite large enough for the voyage to *Capri*. Several fine sea-boats carrying goods leave *Sorrento* every morning at daybreak for *Naples*, performing the voyage in 3 hrs., and returning from there at 1 P.M., often in 2 hrs., there being generally a fresh and fair breeze in the afternoon. The fare is 2 francs for each passenger, exclusive of the trifle which each passenger is expected to drop into the box which is handed round during the voyage to purchase masses for the souls in purgatory! During the summer months a small steamer leaves *Naples* daily at 2 P.M., arriving at *Castellammare* at 4½ and at *Sorrento* at 6, calling at the *Marinas* of *Meta*, *Cassano*, &c.: fare to *Sorrento*, 1st cl. 3 fr., 2nd 1½ fr., returning from *Sorrento* to *Naples* every morning.

Dr. Topham from *Rome*, or one of the *British Physicians* at *Naples*, generally resides at *Sorrento* during the summer.

English prescriptions are carefully made up with English medicines by *Don G. Simone*, an apothecary at *Carrotto*, 1½ m. from *Sorrento*, on the road to *Castellammare* (*Dr. B.*, July, 1867).

Sorrento Inlaid Woodwork.—*Sorrento* has become celebrated for its manufacture of inlaid woodwork, something of the description of that made at *Tunbridge Wells*, but with considerably more artistic taste. The two principal manufactures and shops are those of *Luigi Gargiulo*, near the *Sedile*, who received prize medals for his works at our great *London Exhibition* in 1862, and at that of *Paris* last year. Here the mode of working may be seen, principally carried on by boys; and of *Michele Grandville*, nearer the *Tasso* and *Sirena*.

hotels. Both also make boxes in the odoriferous cypress-wood, so effective in preserving furs and woollens from the attacks of moths. Sorrento has some renown also for the manufacture of cotton and silk stockings and scarfs, the latter in the same style as those made at Rome; the best shops for stockings being those of Maresca and Castellano.

Sorrento, an episcopal city of 5700 Inhab., has been likened by a recent traveller to "a well-tung poem that opens modestly and improves on acquaintance." Its situation and the approach to it are extremely picturesque. On 3 sides inland it is surrounded by 2 deep ravines, excavated in the volcanic tufa, and on the fourth upon a precipice which descends abruptly to the water's edge. It is surrounded by high mediæval walls, two of the gates in which still remain, that towards Massa, over which there is a statue of S. Baccolo, being the best preserved; the walls on the E. side have been pulled down to extend the modern town, the only part remaining being the Porta di Castello, a large arch on entering the town. Entering the town from the E., we cross the deep ravine which forms, as it were, the ditch of the fortress, by a bridge resting on double arches, of which the foundations at least are of Roman construction. The gateway is surmounted by a statue of S. Antonino, one of the patron saints, who is said to have saved the town from Sicardo, Prince of Beneventum, when he besieged it in 836, by the *argumentum ad baculum*, in other words, by administering to him a sound thrashing with a cudgel.

The Cathedral, on the site of an ancient temple, contains an episcopal throne, the canopy over which is supported by two marble pillars found among the ruins. There is a bas-relief of the Florentine school of the 16th cent. of a Saviour with the Cross, in the first chapel on rt., and some rude ones of the 12 Apostles. Upon the arch leading into its outer or fore court are several Roman bas-reliefs and inscriptions; one represents a battle of

the Amazons, another the Rape of the Sabines. There are also some curious reliefs of Griffons, winged Pegasi, and Eagles, the latter of an early Christian period.

Near the cathedral and in the main street of Sorrento (Strada Grande) is an elegant Loggia, called *La Sedile*; it is supposed to have been used as a place of assembly by the municipal authorities. Over its Lombard arches is a handsome frieze, and a dome now daubed over with bad paintings. It bears the arms of the house of Anjou. In the little piazza in front is a mutilated Egyptian kneeling figure of black granite, with an inscription of the reign of Sethos, the father of Rhamses II. of the 18th dynasty, or more than 15 centuries before the Christian era, and one of the best periods of Egyptian art.

Church of *Sant' Antonino*, erected on an ancient edifice. It is chiefly remarkable for its lower ch., a favourite shrine with seafaring people, judging from the number of *ex votos* by persons saved from shipwreck. The visitor will not fail to remark, on reading the inscriptions, that many of St. Antonino's intercessions took place on the coasts of the British Islands.

The ancient city was the *Surrentum* of the Romans and the *Συρρηνών* of the Greeks, who preserved the ancient name which commemorated its connection with the Syrens, an antiquity which may be considered modest compared with that claimed for it by its reverend historian, who declares that it was founded by Shem, the son of Noah! There is reason to believe that part of it was destroyed by an irruption of the sea in the catastrophe which overwhelmed Pompeii; for many substructions are now visible below the cliffs on which the present town is situated, while an ancient road and extensive masses of masonry are completely covered by the water. *Surrentum* became a Roman colony in the reign of Augustus, and was resorted to, in imperial times, on account of its salubrious climate. In the middle ages

was an independent republic, but it subsequently fell under the power of the Dukes of Naples, and shared the fortunes of that city.

The *Antiquities* consist of the substructions of a building on the cliff under the Villa Maio, called the *Temple of Ceres*; some corridors excavated beneath the Cucumella, called the *Temple of the Syrens*, and the *Caves of Ulysses*; an arch supposed to have formed part of a *Temple of Neptune*; a deep arch of fine brick masonry opening into an inner chamber, with extensive Roman walls, in the face of the cliff immediately under the hotel of La Sirena; and in the sea close by large blocks of stone, the foundations of a quay or pier; some masses of reticulated brick masonry, called the *Temple of Hercules*; three or four *bath-rooms*; the remains of a viaduct over the ravine outside the gate towards Massa; and of the *Villa of Pollius Felix*, the friend of Statius, who has described its situation and sung its praises in the 2nd book of the *Sylva*, on the point W. of the town; some arches and corridors, supposed to be the ruins of an *amphitheatre*; *bas-reliefs* and inscriptions affixed to the walls near the cathedral; and the *piscina*, at the entrance of the town, nearly opposite to the Albergo della Rosa Magra, which was repaired by Antoninus Pius, and still serves as the reservoir for the modern water supply, which is brought by an aqueduct from the mountains. It is remarkable for the musical echo of its vaults.

From this catalogue of antiquarian objects, many of which are names and little more, it is a relief to turn to the *House of Tasso*. It is situated on a cliff overlooking the sea, whose encroachments have so much undermined it that the chamber formerly shown as that in which Tasso was born has disappeared. The present mansion, which is now fitted up as the *Albergo del Tasso*, retains, probably, few material traces of the original house; a bust in one of the rooms is the only memorial of the poet himself, while an antique one of an senator, in a saloon up

stairs, is shown as that of his father, Bernardo. One of the bedrooms is said to have been the cabinet of the poet. The scenes, however, from which the illustrious poet drew his earliest inspirations remain unchanged, and, as we gaze on them, the mind recurs with interest to the scene when Tasso returned to this spot, after his seven years' captivity at Ferrara, disguised in the dress of a herdsman, lest his unexpected arrival should alarm his sister Cornelia, whom he was so anxious to behold again—a disguise which did not prevent that affectionate recognition of her long-lost brother which he has commemorated in one of his most touching letters. From this sister the property descended to the Dukes of Laurito.

The ravines which encircle Sorrento are frequently visited by the traveller. Their wildness and gloom explain the superstition of the peasantry, who consider them to be peopled with goblins, and at night kindle a lamp in the little oratories which are built in their recesses for the purpose of scaring away the spirits, which they call *Monacelli*.

The *Excursions* which can be made from Sorrento, and especially by a pedestrian, are of great interest and beauty.

The *Capo di Sorrento*, which is so conspicuous an object from the town, and forms the W. extremity of the bay, of which the Punta di Scutolo is the N.E. headland, is within the compass of a walk, following for some way the carriage-road to Massa, from which a path on the rt. leads to the point of the Cape, the whole of which is covered with Roman remains, some of baths, and of a Temple of Hercules. During the summer months there is a Tonnara off the Punta di Scutolo, in which great numbers of the tunny and sword-fish are taken.

The ride to the *Conti de' Fontanelli* and to the *Arco Naturale*, a picturesque natural arch, of which part only remains, as it fell in 1841, commands a magnificent view of the Bays of Naples and Salerno, comprising within its

range, on the Salerno side, the islands of the Syrens, the coast of Amalfi, the site of Pæstum in clear weather, and the promontory of Licosa in the distance.

Another favourite ride is to *Arola* and the *Camaldoli*. *Arola*, a picturesque village, with a ch. upon a hill, is reached in about 2 hours. W. of it is *Pergola*, near which is a cliff commanding an extensive panoramic view of the Plain of Sorrento and the Bay of Naples. On the S.E. is *Sta. Maria a Castello*, 4 hours, approached through a chestnut forest, and situated on an eminence commanding a glorious view of the Amalfi coast and of the Bay of Salerno. From one of the projecting rocks near it one looks down almost perpendicularly upon Positano, which stands at least 2000 ft. below. A long winding descent by stairs leads to it from *S. Maria a Castello*. On the 15th of August, when there is a great *Festa* at Positano, parties from Sorrento go to *S. Maria a Castello* to look down in the evening at the illumination at the former town, which seen from this spot has a magic effect. The suppressed convent of the *Camaldoli*, now belonging to the *Giussio* family, is about half an hour's walk from *Arola*, through a chestnut-wood. Those who wish to vary their ride back to Sorrento may return by the pretty village of *Albero*, and thence descend to *Meta*.

The walk or ride to the *Scaricatoio*, the little landing-place on the Bay of Salerno, is also full of beauty. The most direct road ascends through lanes, planted on each side with orange and olive-trees; but another, about 1 m. longer, by the *Conti de' Fontanelli*, is more interesting. The distance is about 3 m. to the *Conti di Geremenna*, which is the lowest part of the chain, and from which there is a splendid view over the Bay of Salerno, the *Galli Islands*, and the opposite coast from *Eboli* to *Cape Licosa*, with the whole of the *Piano di Sorrento* on the other side, and *Vesuvius* and *Naples* in the distance. The descent from the top of the ascent to *Scaricatoio* is very rapid,

and the road so bad that it had better be performed on foot, which will require three-quarters of an hour.

Boats may be hired at *Lo Scaricatojo* for *Amalfi*.

The ascent of *Monte Sant' Angelo* can be accomplished from Sorrento; but one can only ride as far as *Moiano*, whence the steep ascent on the bare side of the mountain must be made on foot. After reaching the plateau of the beech forest the mules may again be remounted, where there are immense pits or reservoirs for the snow, used at Naples in such large quantities, which will be well worth visiting. As the excursion will occupy the whole day, the traveller should start early, and carry his provisions with him.

A short ride (2½ m.) to the *Deserto*, a large Carthusian monastery, suppressed by the French. It is built on one of the elevated points of the mountains behind Sorrento, and commands a magnificent view of the two bays, *Capri*, the hill of *S. Costanzo*, the plain and town of *Massa*. Sorrento, its *Piano*, and the convent, are now completely abandoned, and its extensive church and buildings falling into ruin. Near it is the pretty village of *S. Agata*, a favourite expedition from Sorrento, from which it is 2 m. distant. The ride from *S. Agata* to the *Telegrafo di Mare Cuocola* is very beautiful, but the finest point is from a rocky headland, called *Sopra la Vaccina*, about 10 minutes' walk from the telegraph; it commands the small bay of Positano, the *Conti de' Fontanelli*, the rich plain of Sorrento, and the bays of Naples and Salerno. About 1 m. E. of *S. Agata* is the village of *Torca*, supposed to occupy the site of the Greek city of *Theorica*, celebrated for its temple of *Apollo*, and still the scene of an annual religious festival, to which the peasantry walk in procession from Sorrento, precisely as their ancestors did to the temple of the Greek divinity. The ancient custom of the inhabitants to supply the persons who join in the procession with bread and wine is still binding on their descendants. *Torca*

is at a considerable elevation, and overlooks the western portion of the gulf of Salerno.

Another interesting ride of about 3 hours is by a mule-path over the mountains to the S.W. of Sorrento, to the *Marina di Nerano*, supposed to derive its name from a temple of the Nereids, a picturesque cove near the entrance to the Gulf of Salerno, below Mt. S. Costanzo. At this place a boat may be procured to visit the ruins at *Crapolla*, a wild and picturesque recess in the mountains about 3 m. farther E. On our way we have a fine view of the *Islands of Vivara and of the Syrens*. Crapolla may have derived its name from an *Ara Apollinis* which stood hereabouts. Close to the landing-place there are ruins of reticulated masonry, with a well in the centre, and some vestiges of an aqueduct. On a precipice near them, but higher up the hill, are the ruins of the ch. of S. Pietro and its little convent. The ch. is built in the style of the Roman basilica, the 8 columns which separated the nave from the side-aisles being connected together by a series of arches. Of these columns, which are now fallen and broken, 6 are of Greek marble, and 2 of granite; there is no doubt that they were taken from an ancient temple. The outer walls are in part formed of coarse earthen vases resembling those of the Circus of Romulus at Rome, and were introduced for the purpose of diminishing the weight of the building. The interior still retains traces of paintings. An inscription on the W. wall records the repair of the church by an Abbot Bartolommeo, in the year 1490. Good pedestrians may ascend from here to Torca and S. Agata, and thence descend to Sorrento; but as the path is very steep and rough, the best course will be to ride from Sorrento, through S. Agata, to the beginning of the descent to Crapolla, which must be made on foot. At Crapolla a boat can be had to go to *Nerano*, where the donkeys ought to be sent from S. Agata. The *Islands of the Syrens* (p. 293) may be visited from Crapolla, from which they are distant about 1½ m.

Short and delightful rides to the *Piccolo S. Angelo*, the *Monticchio*, &c.

Another excursion of great beauty, which can now be made in a carriage, is to *Massa Lubrense*, and from there on donkeys to the *Punta della Campanella*.

To persons whose time is limited we would suggest the following excursions, during which they will be enabled to see much of the finest scenery about Sorrento: to the *Deserto*; from there to the village of *St. Agata*; thence to the *Telegrafo di Mare Cuccola*, the height called *Sopra la Vaccina*; ascend to the *Piccolo S. Angelo*; and from there descend through the olive and orange-groves to the *Hôtel Belvidere*, 10 minutes' walk E. of Sorrento. As this excursion will require at least 6 hours, tourists will do well to provide themselves with lunch, and some wine for the guides, who will have a hard day of it.

MASSA LUBRENSE.—The carriage-road from Sorrento, 4 m., which is excellent, winds through olive-groves by the side of the mountain, crossing the deep ravines which intersect this portion of the coast. The scenery which it commands is of great beauty; the view of Sorrento and the Piano from Capodimonte is unrivalled even in Southern Italy. About ¾ hrs. walk on the old road to Massa is the *Villa Sarsale*, in a lovely valley, having fine views over the sea and Capri, and with some of the most magnificent pine-trees about Naples. Massa, with the numerous villages forming its territory, comprises a population of more than 10,000 inhab.; it retains its ancient name. It is nearly a mile in length, and is situated on a cliff overlooking the Bay, and terminating in the point called the *Capo di Corno*, the name of *Capo di Massa* being given to the well-defined headland which bounds the Bay of Massa on the N.E. The rocky islet called *La Vervece* lies about midway between these headlands. Massa contains some relics of its Roman period in the remains of an aqueduct and other edifices; and the ch. of San Francesco is supposed to

occupy the site of a temple of Juno. There is a large barrack at Massa, chiefly tenanted by invalid soldiers. The ch. and convent of the Franciscans near the Marina is the site of a fête on the 15th of August, when the traveller will have an opportunity of studying the costumes and manners of the peasantry of the peninsula. Being at a considerable elevation, there is a rapid descent of nearly half-an-hour to the sea-side. Massa was the headquarters of Murat during General Lamarque's operations against Capri in 1808.

The shortest sea passage to Capri will be from the Marina of Massa, dist. about 6 m., where boats can always be procured.

A ride of 6 m. will bring us from Massa to the extremity of the peninsula, the *Punta della Campanella*, the *Promontorium Minervæ* of the ancients, and the site of the temple which Ulysses, as we are told by Seneca and Strabo, erected to that goddess. This noble headland derives its modern name from the bell (*campanella*) which was always hung in the watch-towers erected on this coast by Charles V. in the 16th cent. to guard it from the incursions of the Barbary pirates. These bells gave the inhabitants notice of impending danger on being struck with a hammer (*martello*), a device to which we owe the term *Martello tower*. This tower commands a fine view of the island and coast of Capri. It is covered with myrtles, while the sides of the cliff below are clothed with olive-trees. For more than 1 m. before reaching the point we pass over an old Roman way. At the point itself there are several remains of tombs and other buildings. The depth of water round the point is from 30 to 60 fathoms. A lighthouse, having a fixed light, was erected of late years at the base of the Martello tower, very useful to the numerous steamers on their voyages to the coast of Calabria, Messina, and Malta. The distance of the promontory from the E. point of Capri is 3 m. The depth of water between these lofty headlands is from 60 to 80 fathoms.

There is a sunken ledge of rock in mid-channel, but at so great a depth as to offer no danger to the largest ships.

The return from the *Punta della Campanella* to Sorrento may be varied by the *Madonna della Neve*, an insulated chapel commanding fine views, *Sant' Agata*, and the *Deserto*.

Before leaving Sorrento the traveller will do well to visit some of the orange and olive plantations which form so important a feature in its picturesque beauties and in the agricultural prosperity of the country around. One of the most convenient for this purpose will be the *Giardino Cogui*, near the Old Massa gate, where he will see lemon-trees of gigantic size, with olive-trees equally luxuriant. It is in a very picturesque situation at the base of a vertical limestone cliff, several hundred feet high, which is rent by an immense natural fissure, through which in rainy weather an abundant cascade falls. The landlord of the *Sirena* will obtain for the visitor the necessary admittance.

The *Geology* of the country we have been visiting will not be without interest to the scientific traveller. The principal mass of the elongated ridge which extends from Cava to the Promontory of Minerva, with the island of Capri, consists of a white and grey limestone rock, of probably two ages, the Oolitic and Cretaceous periods. To this succeed in the western portion, from the Pass of the *Conti de' Fontanelli* (*S. Agata*, *Il Deserto*, *Monticelli*, and in the cuttings for the new road to Massa, &c.), beds of the argillaceous marl (*Galestro*) and of grey micaceous limestone and sandstone (*Pietra serena* and *P. forte*), in every way similar to those rocks so abundant about Florence. In the depressions between the secondary eminences large masses of volcanic tufa, similar to that of the environs of Naples, have been deposited. This igneous rock forms the whole surface of the *Pianos* of *Vico*, *Meta*, and *Sorrento*; it is to this rock that is mainly due their exceeding luxuriance.

in an agricultural point of view. This tufa attains a considerable elevation; overtops some of the passes between the gulfs of Sorrento and Salerno. The whole of the vertical cliffs which overlook the sea from N. of Sorrento to Vico are formed of it. As there are no traces of craters, we must conclude that the materials of which this tufa is composed were vomited under water, before the elevation of the promontory. All the deep ravines about Sorrento are excavated in this volcanic deposit. In several points this tufa is covered with a loose pumiceous conglomerate of comparatively recent age. No traces of the Tertiary marine marls, so common along the coast of Italy, have shown themselves, to our knowledge, at the surface on the Promontory of Sorrento.

CAPRI.

Inns.—The best inns are in the village, about $\frac{1}{2}$ hr. distance from the landing-place. The *Hôtel Tiberio*, kept by Ross, whose wife is a Herefordshire woman, in the palace of Queen Joanna, is very good, with sitting-rooms, numerous bed-chambers, and large *salle-à-manger*, some of the rooms commanding a lovely view over the *Marina* and towards Naples. The *Victoria*, kept by Pagano, a very civil man, the fare excellent, is on the outskirts of the town, and is much frequented by artists and persons who look more to economy. At both these hotels arrangements for board and lodgings at the rate of 7 or 8 francs a day can be made. *Hôtel de France*, kept by Astarita, well situated and moderate charges, with a good view. The *Albergo di Londra*, near the *Marina*, kept by Petagna, will be found convenient for persons visiting only the Grotta Azzurra, and returning to Naples by the steamer. Lodgings can be had at a comfortable house belonging to Salvatore Catugna, on the ascent from the

Marina, and at the Villa Fischetti, on the road to Il Capo. For accommodations for a longer period, and especially for invalids, see paragraph on *Climate*, at p. 291.

Sorrento is one of the points from which travellers find it most convenient to visit Capri. It is about $8\frac{1}{2}$ geog. m. distant from it, 6 from Massa, and more than 15 from Naples. The hire of a 6-oared boat from Sorrento for the day will be 20 to 25 fr., with 4 rowers 15, which will be quite large enough in moderate weather; Gargiulo's and the boats from the other hotels are very quick (the Capri boats are also good, the sailors being more experienced than elsewhere in the bay. Majali Marciano and Giovanni Cuccollilo can be recommended, their charges with 6 men to Naples 20 francs; the voyage is often performed in 3 hrs.). There is an excellent market-boat on Monday and Friday to Naples, which leaves at 11, returning to Capri on Tuesday and Saturday. The traveller who means to devote only a day to the excursion should start from Sorrento very early, as it will require several hrs. to examine, even superficially, the principal objects of interest in the island. A calm day should be chosen to prevent disappointment in seeing the Grotta Azzurra and the Grotta Verde. Those who do not object to a longer sea-passage will find a cheap and easy mode of going to the island from Naples by the fish boats, which start almost daily at 1 o'clock P.M. from the beach of the Marinella opposite the Pietra di Pesce, returning to Naples next day. The price of the passage by these boats will be 2 to 3 frs. During the spring and summer a small steamer plies between Naples and Capri, leaving at 9 A.M. and returning at 4 P.M., but seldom giving more time than to see the Grotta Azzurra and the village: fares, to go and return, 10 frs. The sailing, however, of this steamer cannot be depended upon, although announced, as the owners will refuse to despatch it if a certain number (12) passengers do not offer. A sailing mail-boat runs daily between Capri and Naples, leaving the island

at a very early hour and returning in the afternoon: this now offers a greater facility and economy for visiting Capri. A boat belonging to Domenico Scoppa leaves on Mon. and Fri., returning to Capri on the following days.

The voyage from Sorrento is generally made in summer in less than 2 hrs., by leaving in the morning, in fine weather it is delightful, passing the Cape of Sorrento, which will enable the visitor to see the extensive substructions of the Villa of Pollius Felix; from thence coasting by the Marina of Massa, soon after which the sea-breeze begins to be felt, about ten o'clock, coming through the straits of Capri, and which being fair allows a straight course to be shaped for the Marina of Capri. The views of the coast on the l. as far as Cape Minerva, and of the precipitous cliffs of the island before us, are very fine.

Capri is separated from the Sorrentine Promontory by a deep channel, 4 m. in breadth. It is $3\frac{1}{2}$ m. in length, and 2 in breadth at its W. portion, being divided about the middle into two mountain-masses, of which the loftiest on the W. rises about its centre, called Monte Solaro, to nearly 1800 ft. above the sea. The E. division is about 860 ft. in its highest part, and terminates in cliffs which plunge precipitously into the sea. The village of Capri is situated in the depression between the two mountainous portions of the island; and that of Anacapri on the table-land that slopes from the highest part of the island to the N.W. point. The circumference of the island is about 10 m.

There are only two places in the island where a landing can be effected with safety, the principal one on the side of Naples and Sorrento, the *Marina Grande*. On the approach of strangers the peasantry bring down donkeys and portantine to the beach for hire, and, as the continual ascents are excessively fatiguing, the traveller will do well to secure their services. The charge is 4 carlini a day for each donkey, exclusive of a *buonamano* to the driver.

The cicerone will expect half a piastre for his day's attendance, or a ducat for himself and animal. Felice Savarese is an active and intelligent fellow, and can be recommended: he has small horses, which for gentlemen will be better suited for the work of exploration than donkeys.

CAPRI, *Caprea*, according to a tradition transmitted by the Latin poets, was early occupied by the Teleboæ, a colony from the coast of Acarnania. But its history is almost entirely conjectural till the time of Augustus, who, having met with a favourable omen on landing there, took a fancy to it, and obtained it from the Neapolitans, to whom it then belonged, giving them in exchange the richer island of Ischia. He embellished it with palaces, baths, and aqueducts, and spent four days in it a short time before his death. Under Tiberius it became the scene of his atrocities. The ruins of his 12 palaces dedicated to the 12 superior divinities, on the most prominent points, constitute the principal *Antiquities* of Capri; but as every building which he erected was razed to the ground by order of the Senate at his death, it is not surprising that they now present little more than masses of shapeless ruins—everything of value in the form of sculpture having been removed to the Museum at Naples. The antiquary, however, would be well repaid for further researches, as the ground has been indifferently explored; the peasants, in planting their vines, often stumble upon fragments of frescoes or mosaic pavements. Great difference of opinion exists among antiquaries with regard to the identity of many of the existing ruins with the villas of Tiberius. We shall follow Mangoni's views on the subject, referring the traveller who is desirous to have further details to his learned but somewhat tedious '*Recherche sull' Isola di Capri*' (2 vols. 12mo. 1834).

The most important ruins are situated on the summit of the hill of Lo Copo, or Sta. Maria del Soccorso, the E. extremity. They mark the position

cipices which meet the eye on either side of it. The entrance being passed, the traveller finds himself in a fairy scene which justifies the poetical creations of the Arabian Nights. The smooth water and the walls and roof of the grotto assume a most beautiful ultramarine colour, which, no doubt, is produced by the light from without entering the water, and being refracted upwards into the grotto. The light is not diminished and the blue assumes a deeper hue when the entrance is half-blocked up by a boat coming in. A man swimming in it appears of a silvery hue. The best hour to see it is between 10 and 1 o'clock, when the sea-breeze from the westward has set, its entrance being then in smooth water; but the traveller should remain in it *at least* 20 min. to accustom his eye to the colour and appreciate it in all its beauty. The length of the grotto is 165 English ft.; the breadth, in the widest part, is about 100 ft.; the highest part of the vault is about 40 ft. above the sea level; the depth of water is about 8 fathoms. About the middle, on the rt., is a kind of landing-place, leading to a subterranean passage with broken steps, which becomes lower as it ascends, and seems to be closed at the extremity by a square stone, beyond which no attempt has been made to trace it. Mangoni, who was the first in our time to publish a scientific account of the grotto, supposes that this passage communicated with the ancient villa at DAMECUTA on the heights above, and that the grotto may perhaps have been used as a bathing-place. The subsidence of the land, which has evidently taken place on the shores of the island, must have made the entrance of the cavern lower than it was in Roman times.

The common story is, that the grotto was unknown till the year 1822, when it was discovered by two Englishmen, or, more truly, by a fisherman of the island, called Ferrara, whose claim to *its discovery* was acknowledged by the *Government*, who settled a small *pen-
m* upon him. But there is ample *dence* that it was known, not only

when Addison visited Italy in the last century, but as far back as 1605, when Capaccio mentioned and described it. It is quite possible that it may have been forgotten, at a time when travellers were not numerous, and when the natural wonders which surround them were little known or appreciated by the Neapolitans themselves. During the resort to Naples of strangers, a small steamer goes frequently to the Grotta Azzurra, returning the same evening. Fare there and back, 10 frs.

Grotto of the Stalactites, between the Marina and the Blue Grotto, discovered in 1851. It takes its name from the long stalactites which hang from its roof. The entrance to it is so low that it must be entered by swimming.

PASSAGGIO E GROTTA VERDE, or the *Green Passage* and *Green Grotto*, on the S. of the island, nearly 1 m. W. of the little landing-place, or Marina piccola, of Capri, where boats will be found to visit them. Both greatly inferior to the Grotta Azzurra in interest, and little else than an inconsiderable cavern in the limestone rock. First comes the Passage, which admits a boat, and cuts through a narrow projecting headland, on issuing from which into the open sea, a few hundred yards beyond, is the Grotto, which is very accessible, being at least 20 ft. high at the entrance. A few minutes after one has entered either the Passage or the Grotto, their roofs and sides assume a dazzling green colour. The rocks below the water assume, on the contrary, the appearance of dark polished brass. The best hour for seeing them is from 11 to 2 o'clock.

I Faraglioni is the name given to 3 high rocks which stand in the sea near the Punta Tragara on the S.E. extremity of Capri. Boats pass under one of them through a large natural arch. Around are many ruins under water. N.E. of them is the *Monacone*, a rock, supposed to be the small

isle of *Apragopoli*, on which the favourite of Augustus, Masgaba, was buried: — *Vicinam Capreis insulam Apragopolin appellabat, a desidia secedentium illuc e comitatu suo.*—*Suet.* Aug. 98. There are some remains of ancient walls upon it.

In May, 1806, Sir Sidney Smith, after a slight resistance, took possession of Capri in the name of King Ferdinand. Sir John Stuart, then commanding in Sicily, placed in it a small garrison of five companies of Corsican Rangers and nine artillerymen, under the command of Colonel (afterwards Sir Hudson) Lowe. After the battle of Maida the Corsican force was increased to 684 men. For two years Lowe had to employ his small force in fortifying it. In August, 1808, Sir John Stuart strengthened the garrison with the Malta regiment under Major Hamill, to whom was confided the defence of Anacapri. On the 4th of October an expedition, under General Lamarque, attacked the island in three divisions, two of which were directed against the two landing-places, and the third against the coast of Anacapri. The assaults of the first two divisions were feigned; the last was the real one. The Maltese, in spite of the example of Hamill, who suffered himself to be bayoneted rather than surrender, offered scarcely any resistance to the invaders, who, mounting the precipices by the aid of scaling-ladders, established themselves on the table-land of Anacapri. On the following day the Maltese surrendered.

By this, Lowe's force was reduced to 770 men, but such was his confidence in the Corsicans that he refused Lamarque's summons to surrender. The French, who had descended the steps of Anacapri, opened a fire on the town and castle; but Lowe and his little garrison sustained a siege of ten days, during which the Sicilian squadron sent to assist him, for reasons never satisfactorily explained, kept at so great a distance from the island, that they failed to prevent the enemy from landing reinforcements. On the evening of the

15th, Lamarque, having made a practicable breach, sent a flag of truce, with a note calling upon Lowe to spare the inhabitants the horrors of an assault. On the 16th, at Lamarque's request, Lowe had an interview with him, when the General expressed his astonishment that Lowe had so long persisted in maintaining a post which was untenable against cannon. He demanded an unconditional surrender, only allowing Lowe and his officers to retire to Sicily. Lowe refused to make any distinction between his officers and men, and the next day he sent to Lamarque the terms on which he would surrender. These terms were accepted, but Murat refused to ratify them, and ordered the General to demand the return of the ratification. This demand was refused; Lamarque, on his own responsibility, renewed the ratification, and Colonel Lowe and his force marched out of the castle on the 20th and embarked for Sicily.

The island produces delicious fruits, oil, and excellent white and red wine. Its quails, once so much esteemed by the epicures of Rome, still supply the Neapolitan markets in abundance, to which it also sends large supplies of fish. It contains nearly 5000 Inhab., of whom 3400 are in the district of Capri, and 1600 in Anacapri. With few exceptions they are agriculturists or fishermen.

Climate.—Capri is celebrated for its fine climate, indeed so much so as to be regarded a kind of sanitarium by the Neapolitans. The excess of heat and cold is much less than on the continent, and consequently the transitions in temperature, one of the principal causes of fever, much less marked. It may therefore be well chosen as a winter residence for invalids suffering from pulmonary affections, whilst in spring and summer the absence of fevers makes it a much more desirable residence than the capital. From some years' observations an English medical gentleman, settled at Capri, informs us that the lowest temperature he had observed

the house was 55° and the highest 75° during the summer, the periodical breezes moderating the extreme heat; the W. wind, or *maestrale*, commencing about 10 A.M. and going down at 5 or 6 P.M., when the land-breeze from the continent sets in, and lasts during a great part of the night. The N. and N.E. winds, so prejudicial to invalids in the capital, are scarcely felt at Capri, which is protected in that direction by the wall-like precipices of Anacapri. Until lately the want of medical attendance and of a suitable residence had deterred invalids from resorting to this island in search of health; this drawback now no longer exists, since Dr. Clark, an English physician, has settled here, and built a large villa at Quisisana, in one of the most agreeable of its picturesque situations, where English comforts will be found in connection with medical attendance. Dr. Clark's house is at a short distance from the village of Capri. Terms, including board, medical attendance, and servants, 7 to 8 francs a day; less for families during a lengthened stay. There is also another English medical man, Dr. Green, at Anacapri, where Salvatore Massimini keeps a small comfortable lodging-house.

Geology.—There is little to say on this subject, the structure of the island being similar to that of the adjacent promontory. The great mass is formed of the same whitish-grey limestone of the Cretaceous period, in beds very much dislocated, as may be seen in vertical precipices on all sides. Capri may be described as consisting of two mountain masses, the W., or that of Anacapri, and the eastern, the Capo, on which are the ruins of the palace of Tiberius; between these two portions exists a considerable depression extending across the island, constituting its most fertile part, and in which the village of Capri is situated. This depression is principally on the Eocene sandstone and marl, similar to those of Massa and of the Central Apennines of Tuscany, &c., the surface being

covered with loose volcanic dejections, consisting of ashes and fragments of white pumice. It is in this portion of the island that springs alone are met with, the inhabitants on the limestone rock being confined to the use of rain-water, which falls in abundance at certain seasons, and which, being preserved in well-closed cisterns, is excellent after a certain time. Some traces of the marine tertiary marls of the sub-Apennine formation may be seen under the modern igneous deposit.

Few points in South Italy will offer a wider field for the investigation of the zoologist, in the study of its marine mollusca, than the rocks of this island on the sea. The sportsman will, however, find little occupation for his gun, except during the passage of the woodcocks and when the quails arrive in May and June. There are few marine birds on the cliffs. The flora differs little from that of the neighbouring promontory, ending at Cape Minerva.

AMALFI.

One of the most agreeable excursions in the neighbourhood of Naples will be that to Amalfi, whether it be visited alone, or in combination with other places on the Sorrentine Promontory and the Gulf of Salerno.

From Naples the traveller has two modes by which he can reach Amalfi. 1. By the railway to Vietri, where he can hire a carriage, and proceed by the beautiful coast-road through Cetara, Maiori, and Minori to Amalfi. The hire of a carriage to go and return, remaining long enough to enable him to visit Ravello, from Amalfi, will be 16 frs. Boats will also be found at the Marinas of Vietri and Salerno for Amalfi.

2. By the railway to Pagani, whence a mountain road, practicable for horses or donkeys, leads over *Monte Chiunzo* by the castle, called the *Torre di Chiunzo*, which guards the pass on the Nocera side. From this castle, which was built by Raimondo Orsini, Prince of Salerno, in the reign of Alfonso I., the road proceeds through the picturesque valley of *Tramonti*. Its name describes its position among mountains, which are studded with 13 villages, each of which has its parish ch., and all together a population of 4000 Inhab. In the larger village, called *Tramonti*, the ch. of the *Minori Osservanti* contains the tomb of Martino di Maio, Bishop of Bisceglie, who came here in 1506 in his old age to end his days in the town of his birth; and the tomb of Ambrogio Romano, Bishop of Minori, (ob. 1411). On the hill near the village is the ruined castle of S. Maria la Nova, which afforded a retreat to Ferdinand I. during the conspiracy of the Barons. John of Procida, celebrated in the history of the Sicilian Vespers, was created Marchese di *Tramonti* by Manfred. The climate is severe in winter, and wolves abound in the mountains around.

The path descends along the l. bank of the torrent which flows through *Tramonti* to *Maiori*, where it falls into the carriage-road along the coast.

From *Sorrento* there are four ways of reaching Amalfi:—

1. The first through *Santa Maria a Castello*, from whence, descending towards Positano, a path branches off on the l. to *Monte Pertuso*, and, after passing through *Praiano*, joins that from Agerola to Amalfi. It is picturesque, but impassable for shod donkeys; indeed a considerable portion of it must be travelled on foot.

2. From Sta. Maria a Castello there is another path to Agerola by the *Passo del Lupo*, an immense flat mass of rock, which affords no safe footing for animals. This path skirts the perpen-

dicular precipices of Mte. S. Angelo, and must be travelled on foot.

3. A ride of an hour to the *Conti delle Fontanelle*, whence a steep stony path, scarcely to be passed by donkeys, the descent of which will occupy $\frac{1}{2}$ an hour, leads to the little landing-place of *Lo Scarioatoio*, which is about 6 m. from Sorrento. Before the traveller undertakes this route, he should send orders from Sorrento overnight for a boat to be in waiting on his arrival; and on returning from Amalfi, directions to the landlord of the hotel at Sorrento to have donkeys waiting. From *Lo Scarioatoio* a four-oared boat, for which the charge is 12 francs, will reach Amalfi in 2 hrs. Positano is one of the most striking objects seen in the voyage. Further eastward, clustered together above the *Punta di Vettica*, are *Vettica Maggiore*, *Praiano*, *Furore*, and the bold headland of *Conca*. Beyond are *Vettica Minore*, *Lone*, and *Pastena*; the lofty mountains which back Amalfi on the N. crowned by *Campodónico*, *Scala*, and *Ravello*. This route of the *Scarioatoio*, although the shortest and the easiest in fine weather, will be very disagreeable with rain or wind.

4. By sea, all the way round the *Punta della Campanella*, in a six-oared boat, which will cost, if left at Amalfi, about 30 francs. As it will require 6 hrs., and more if it be connected with other visits along the coast, an early start ought to be made. In fine weather it is a most enjoyable expedition, affording an easy way of visiting on the way the *Capo di Sorrento*, the *Marina of Massa*, the *Punta della Campanella*, *Nerano*, *Crapolla*, *Positano* (all these places are separately described), and the *Islands of the Syrens*, inside of which the boat will pass after leaving *Crapolla*.

The *Islands of the Syrens*, the *Insula Syrenusa* and *Syrenum Scopuli* of Virgil, are now called i Galli, a name in which some antiquaries

have recognised an allusion to the forms given to the Syrens by the ancient poets and sculptors, while others with more probability regard it as a corruption of *Guallo*, the name of a fortress captured by George of Antioch during the war between King Roger and Amalfi in 1130, and supposed to have been situated on one of the islands. They are three in number, lying off about 1 m. from the nearest part of the mainland, the Punta S. Elia, about 6 m. from the Punta della Campanella, and about 10 from Amalfi. Midway between them and Crapolla is a rock, called the *Scoglio di Vivara*. Strabo describes them, and suggests the probability of their having formed part of the Sorrentine promontory before they were torn from it by some great natural convulsion. The largest or E. island is now called *Isola Lunga*, or *Isola di San Pietro*, from a ch., dedicated to that saint, which once existed on it; there are also traces of Roman buildings; the landing bad; the second, *Il Castelletto*, from a tower upon it, reached by a road from the landing-place; the third, and smallest, from its shape, *Isola Rotonda*. The republic of Amalfi used them as state-prisons; many of its Doges, who made themselves noted by their tyranny, having been condemned to a life of exile on these desert rocks. In 1038 Doge Mansone III., who had driven his brother Giovanni from the ducal throne four years before, was expelled by him, and, after having had his eyes put out, was confined as a prisoner here until he obtained permission to end his days at Constantinople. In the time of Robert Guiscard the command of the castle on the larger island was confided to Pasquale Celentano, a native of Positano, who fortified the three against the attacks of pirates by building two towers, and surrounding them with walls and bastions. At present they are entirely deserted, and, though their broken outline makes them such picturesque objects from a distance, they are found on a near approach to be barren and desolate. If we ex-

cept the bones which Virgil mentions as whitening the rocks on which the Syrens lured their victims to destruction, his description is still applicable to them:—

*Jamque adeo scopulos Syrenum advecta subibat,
Infractiles quondam, multorumque ossibus albos,
Tum rauca assiduo longe sale saxa sonabant.*
ÆN. v. 864.

The fishermen of the coast occasionally land upon them, and in heavy weather find a refuge under their lee. The water is deep all round.

From *Castellammare* the excursion to Amalfi may be made

1. By the railway to Vietri, and along the new carriage-road along the coast.

2. By railway or the high road to Pagani, and thence on horseback by the Torre di Chiuso and Tramonti to Maiori, where the coast-road is fallen into.

3. By the path over the Piccolo S. Angelo, a ride of about 6 hrs.; in some places the path is so bad that it will be safer to walk. This route lies through the village of *Pimonte*, over the ridge of the *Piccolo Sant' Angelo*, which lies S.E. of Castellammare, about midway between the gulfs of Naples and Salerno. The view from the summit of the Pass is extremely grand, the soft beauty of the two bays contrasting finely with the wildness of the mountain. The descent on the Amalfi side winds down to the sea through wooded ravines.

4. Another, and perhaps easier route, is by a track, in 5½ hrs., which branches off to the l. at the foot of the little St. Angelo, and, after winding through chestnut woods, descends by Poggerola to Amalfi.

5. By *Pimonte* and the *Via della Crocelle* to Agerola. This track has of late years been much improved.

6. By the *Via delle Crocelle* on the l. to the ancient *Ferriera*, or iron-works, and the valley of Amalfi.

7. By a tolerable bridle-path passing

through *Gragnano* and the *Tende di Lettere* to *Monte Faito*, from whence there is a magnificent view of the bays of Naples and Salerno. From *Faito* Amalfi is reached by a winding descent, passing on the rt. the castle of *Fratta*, and through *Ravello*. This is the only route by which travellers crossing the mountains can visit Amalfi and *Ravello* on the same day; it will take about 6 hours. For pedestrians there is a shorter path to *Ravello* by *Megano* and the *Tavola di Cerito*.

On all these expeditions *shod* donkeys should not be taken.

AMALFI (*Inns*: *Albergo de' Capucini*, on the sea-shore, very good, "clean, comfortable, with excellent cookery"—*T. L., March, 1867*; *Albergo della Luna*, once a convent, and beautifully situated between Amalfi and *Atrani*, also very good, with obliging landlord, commanding finer views—*G. V., April, 1865*) (the *Mellonis*, father and son, are good guides) is one of those places that are better understood from the rudest drawing than from the most minute description. Encircled with mountains, at the mouth of a deep gorge from which a torrent dashes into the gulf below, its position is in all respects unique. Its churches, towers, and arcaded houses, grouped together in picturesque irregularity, are backed by precipices of wild magnificence, and lighted up by that magic colouring which belongs to the atmosphere of Southern Italy.

The historical interest of Amalfi is entirely mediæval. It had no existence in classical times, and the magnificence of its coast seems to have been unknown to the Greek and Latin poets.

The legendary origin of Amalfi, as related in the *Cronica Amalfitana*, is that certain Roman patricians, having left Rome to follow Constantine to Byzantium in the 4th cent., were wrecked at *Ragusa*. After some time they migrated to the Gulf of *Palinuro*, and built or re-occupied *Melfes*, on a small river which retains the name of *Melpa*, whence shortly afterwards they pro-

ceeded to *Eboli*, from which also they eventually removed for greater security to this coast, taking up their position at *La Scala*, on the mountains. From this they descended to the coast, and gave to the city which they erected the name of *Amalfi*, in remembrance of their first home, *Melfi*. Whatever we may be disposed to think of this account, the first historical record we find of the existence of Amalfi is in the 6th cent., in a letter from St. Gregory the Great to *Anthemius*, mentioning the Bishop of Amalfi.

The founders of Amalfi seem to have placed it under the protection of the Eastern Emperors, and obtained the privilege of being governed by a Prefect of their own choice, who in later times when the government, by the weakening of the power of the Emperors, grew gradually into a Republic, was dignified by the title of Doge. The increase of the population soon led to an extension of territory, and we find that when the Republic had attained the height of its power, its limits extended on the E. as far as *Cetara*, on the N. to *Gragnano*, *Lettere*, and *Pimonte*, and on the W. to the Promontory of *Minerva*.

So rapid had been the increase of the Republic, that in the time of *Porphyry*, Amalfi was classed as the fifth city of the kingdom, coming after *Capua*, *Naples*, *Benevento*, and *Gaeta*. In 838 *Sicardo*, Prince of *Benevento*, suddenly attacked it, to obtain possession of the body of *Sta. Trofimena*. Not content with plundering the city of this relic, he also carried off the inhabitants, and retained them as prisoners at *Salerno* until his murder and the dissensions which occurred at the election of his successor enabled them to escape. On quitting *Salerno* they pillaged it, and destroyed many of its churches and palaces by fire. Before the close of this centy. Amalfi was surrounded by walls and towers; coined its own money; had its arsenal, its theatre, and other public edifices. In 987 it was erected into an Archbishopric. Its history under the Doges is an epitome of the petty wars with the princes

Salerno, Benevento, Capua, and against the Saracens,—wars in which Amalfi was sometimes allied with the duchy of Naples, and sometimes with the principality of Salerno, and in which the Republic obtained from Leo IV. the title of "Defender of the Faith" for its services against the infidels. In the 11th cent. a band of Norman crusaders, who had taken their passage in the Amalfi cruisers on their return from the Holy Land, were hospitably entertained by the Doge of the Republic and by the Prince of Salerno. The Normans rendered effectual service to their hosts by aiding in repelling an attack of the Saracens upon Salerno; a service which led eventually to the foundation of the Norman power in Southern Italy.

At this time Amalfi is said to have contained 50,000 Inhab., and its dependent territory ten times that amount. The barrenness of its territory compelled the inhabitants, from the earliest period, to have recourse to trade as their means of support; and so great was the success of their commercial enterprise, that, when Robert Guiscard entered Italy, they had their factories at Jerusalem, at Alexandria, at Bagdad, at Tunis, at Cyprus, and at Constantinople, and possessed their separate quarters and streets in almost every port with which they traded. At Jerusalem they had built a ch. and convent for the use of the pilgrims who visited the Holy Land previous to the Crusades, and with the sanction of the Caliph of Egypt, had founded the hospital which led to the establishment of the Knights Hospitallers of St. John, who afterwards became so famous under the title of the *Knights of Malta*. At home they had raised their little state to the rank of the first naval power in Europe, and had preserved, as the greatest monument of their eastern commerce, the earliest known MS. of the *Pandects of Justinian*, of which most of the other copies now extant are transcripts. They had laid down for their guidance those maritime laws which, under the name of the *Tubula Amalphitana*, supplied the *Lex Rhodia* hitherto in use

and incorporated by the Romans in their codes; and they introduced into Europe a knowledge of the mariner's compass. These services rendered to civilisation earned for Amalfi the title of the Athens of the Middle Ages.

In 1075 the Republic, being oppressed by Gisulfus Duke of Salerno, obtained the aid of Robert Guiscard, who expelled Gisulfus, fortified Amalfi, and annexed it and Salerno to his dukedom of Apulia. His son, Roger Borsa, treated Amalfi with less respect. He seized it in 1089, and retained it till 1096, when the citizens regained their independence. Roger summoned his elder brother Bohemond and his uncle Roger of Sicily to his aid. Count Roger sent a powerful fleet with 20,000 Saracens, while Duke Roger himself brought a considerable force from Apulia and Calabria. The Amalfitans defended themselves gallantly, and the siege would have been long protracted if Bohemond had not abandoned the enterprise to join the first crusade with his nephew Tancred, whose achievements were sung by Tasso. Count Roger's Christian forces, fired by this example, determined to go also to the Holy Land, and raised the siege, leaving Roger Borsa to return to Apulia without humbling Amalfi. In 1129, the Great Count, afterwards King Roger, required the Amalfitans to surrender their fortresses, and on his demand being answered by a firm refusal, he sent his high admiral George of Antioch with a powerful fleet to attack the city. In this war the Amalfitans saw Ravello, Scala, the Islands of the Syrens, and their other dependent castles fall in succession. At length, on the king appearing before the city in person in 1131, they capitulated. The fortresses were given up unconditionally, and Roger entered Amalfi as a conqueror, the citizens, however, reserving to themselves the right of continuing to govern the State by their own magistrates and laws. Four years afterwards, Roger returned with a strong armament to attack the Neapolitans, who summoned the Pisan,

to their aid. The ships of Amalfi had joined the royal fleet in the harbours of Sicily, and her troops were encamped under the standard of Roger at Aversa. The Pisans, in their absence, attacked and sacked Amalfi, Scala, and Ravello. Roger and the Amalfitans broke up the camp at Aversa as soon as they heard of this disaster, and marching over Monte Sant' Angelo, fell upon the Pisans as they were besieging the castle of Fratta near Ravello, took many of them prisoners, and compelled the rest to fly to their ships, leaving one of their consuls dead upon the mountains and the other a prisoner in the hands of the Amalfitans. The fleet from Sicily arrived at the same time, and destroyed many of the Pisan ships. Those which succeeded in escaping, carried with them as their prize the *Pandects of Justinian*. The Pisans retained possession of this precious monument of Roman law for nearly 300 years, when Guido Capponi captured it from them and carried it to Florence, where it is now preserved in the Laurentian library.

The Pisans, eager to avenge the repulse they had sustained, returned in 1137 with a fleet of 100 ships; and Amalfi and Atrani being either unprepared or dismayed by such a force, purchased peace without striking a blow. Ravello and Scala refused to surrender upon such terms, but after a brief defence they were taken by storm and pillaged by the invaders. From this disaster Amalfi never recovered. The Norman king soon found a wider field for his ambition than the petty principalities and republics of this coast; and what the Pisans had spared was soon destroyed by a more resistless enemy. As early as the 12th centy. the subsidence of the land had laid part of the lower town under water, and the great storm and inundation of 1343, which Petrarch has described in one of his letters, completed the work of destruction, engulfing the beach which then existed between Amalfi and Atrani. This catastrophe will explain the fact that Amalfi has now no trace

of its ancient quays and arsenals, and scarcely any fragment of its walls. The massive round tower on the Monte Aureo, the only one remaining, is flanked with bastions and turreted, and has no means of entrance but from above. The monastery of SS. Trinità was built upon the ruins of the mint of the Republic, and the ch. of Sta. Maria Maggiore upon those of the theatre,—the only public edifices of which the site is remembered.

Under the dynasties of Anjou and Aragon, the title of Duke of Amalfi was enjoyed by the Colonna, Orsini, d'Este, and Piccolomini families. The latter possessed it for more than a centy., and then sold it to the Princes of Stigliano, from whom, in 1584, the Amalfitans purchased the fief and placed it under the crown. In 1642 Philip II. again conferred the title on the Piccolominis, but the citizens having protested, their claim was recognised and the grant cancelled.

The town and its dependent villages have 7000 Inhab. The little torrent, called the *Canneto*, is the chief source of its modern prosperity, supplying the motive power of its paper-mills, and its factories of paper, soap, and macaroni, the latter of which are celebrated not only throughout the kingdom of the Two Sicilies, but are exported to France, to the Levant, and to South America. There are numerous paper-mills, macaroni mills, soap manufactories, &c.

The Cathedral, dedicated to St. Andrew the Apostle, whose remains repose in the crypt beneath it, although it has suffered greatly from modern alterations and enlargements, is a very interesting example of the Lombardo-Saracenic, or, as it is sometimes called, the Romanesque style, which the Normans introduced into Europe after their conquest of Sicily. In front of the edifice was a wide portico, now fallen down, whose arches rested on columns of different orders and proportions, which, like the architraves, had evidently been taken from ancient

edifices. The bronze doors of the principal entrance, which are supposed to date from the year 1000, and to be the work of Byzantine artists, furnished the model for those of Monte Casino. They bear two inscriptions, in silver letters, recording their erection by Pantaleone di Mauro in honour of St. Andrew, and for the redemption of his soul. The upper inscription is *Hoc opus Andrea memoriam consistit, effectum Pantaleonis bis honore auctoris studius, ut pro gestis succedat gratia culpis*. The lower is as follows :—*Hoc opus fieri jussit pro redemptione animæ suæ Pantaleo filius Mauri de Pantaleone de Mauro de Maurone Comite*. The interior consists of a nave and three aisles; there was originally a fourth, but it has disappeared. The nave, with its antique marble columns, its mosaic arabesques, and its richly carved and gilded roof, was reduced to its present form in the last cent. An antique porphyry vase, remarkable both for its size and for the beauty of the material, serves as the baptismal font. Near it are the remains of two ancient sarcophagi with bas-reliefs of considerable interest, but greatly mutilated. One of them, now built into the wall, represents the Rape of Proserpine. On the other is a relief which is supposed to represent the Marriage of Peleus and Thetis in the presence of the gods, or the story of Mars and Rhea Sylvia. A third sarcophagus has upon it the following lines :—

Hic intus homo verus certus optumus recumbe
Quintus Fabritius Rufus nobilis Decurio.

Below the cathedral is the crypt, containing the *Body of St. Andrew*, which was brought from Constantinople, with other relics, by Cardinal Capuano, after he had effected the reconciliation between the Greek and Latin Churches at the beginning of the 13th cent. The acquisition of such a relic soon made Amalfi a place of pilgrimage. In 1218 the tomb was visited by S. Francis of Assisi; in 1262 by Pope Urban IV.; in 1354 by Santa Brigida, on her return from Jerusalem; by Queen

Joanna I., and by her husband, Louis of Taranto; and in 1466 by Pius II., during whose pontificate the head of the apostle was enclosed in a silver bust and removed by Cardinal Bessarion to Rome, where it is still preserved among the relics in St. Peter's. The fame of the apostle's tomb was materially augmented at the commencement of the 14th cent. by the discovery that the oily matter which was said to have exuded from his body at Patras, the scene of his crucifixion, had again made its appearance at Amalfi. This substance, under the name of the *Manna of St. Andrew*, became, like that of St. Nicholas at Bari, a source of great profit, and long enjoyed a high reputation in all parts of Southern Europe for its miraculous powers in the cure of disease; and even as late as 1544 it had the credit of dispersing the Turkish fleet under Heyradin Barbarossa! It has been commemorated by Tasso :—

'Vide in sembianza placida e tranquilla,
Il Divo, che di manna Amalfi instilla.
Gerusal. Conquistata, ii. 82.

The colossal bronze statue of the apostle, by *Michelangelo Naccarino*, was presented by Philip III. of Spain. The crypt was restored and decorated by the first three viceroys of that sovereign. The altar was designed by *Domenico Fontana*. The handsome Bell-tower with its four stories, three of which are square and the fourth round, capped by a cupola, and decorated with columns and four little towers with mosaics at the angles, was built, according to the inscription, in 1276, by the Archbishop Filippo Augustariccio, who also furnished the bells in it.

There are two other churches worthy of notice—that of *S. Gradello* for its handsome Saracenic cupola; and *S. Lorenzo* for its door with sculptured jambs resting on griffons.

A steep path from the W. end of the beach ascends to the *Convent of the Cappuccini*, passing close to the convent a large grotto on the l., which is often

introduced by painters in their sketches of the scenery of Amalfi. The convent, which still retains its cloister and arcades, was founded and dedicated to St. Peter in 1212, by Cardinal Pietro Capuano, for the Cistercians of Fossanova, and was richly endowed by Frederick II. The Cistercians abandoned it after having held it for more than 200 years, during which it was governed, among other abbots, by Gregory of Florence, the friend and counsellor of King Robert the Wise. The building, thus deserted, was falling into ruin, when the citizens of Amalfi, in 1583, restored and handed it over to the Capuchins, who retained it until its suppression in 1815. It was afterwards converted into an hotel; but in 1850 it was restored to the Capuchins. The cloisters are still perfect, and are very interesting as an example of the 13th cent.; the arcades being supported by more than 100 dwarf coupled columns; the arches are pointed, as are also the interlaced mouldings, each moulding intersecting 4 others, and thereby forming 6 lancet arches.

In the *Valle de' Molini*, a narrow gorge with a torrent which sets in motion numerous paper-mills, many varieties of ferns grow most luxuriantly, and every plateau is covered with ruins of mediæval buildings.

The claim of Amalfi to the honour of being the birthplace of the discoverer of the *Mariner's Compass* does not seem to rest on any better foundation than mere tradition. The date assigned to this discovery is the year 1302, in the reign of Charles II. of Anjou, in whose honour the ornament of the *fleur-de-lis*, which the compass retains to the present day in most countries, is said to have been adopted. Of the inventor himself so little is known that some writers give his Christian name as Giovanni, and others as Flavio, while his surname is variously given as Gioia, Gira, Giri, and Gisa. Not a trace exists of any fact which can throw light on his life, not a tradition as to the place of his burial.

The only proof adduced that the name Gioia ever existed at Amalfi is a monastic deed, of 1630, in which Angiola Gioia is mentioned as a nun. The compass on the city arms, and on those of the province of the Principato Citra, is no proof of the discovery, for there is no record of the period when these arms were granted.

Amalfi has five villages dependent on it: *Pogerola*, *Pastina*, *Lene*, *Vettica Minore*, and *Tovere*; all lying W. of the town. The district in which they are is rich in vineyards, olive-groves, and fruit-trees of various kinds; while the coast abounds with the aloe and the prickly pear, the *cactus opuntia* of Linnæus. *Pogerola* has a small manufactory of nails. On the hill behind *Vettica Minore* is the deserted hermitage of *Quospito*, with a grotto near it, which is said to have once served as a place of refuge to Sixtus IV. The best plan for seeing in a short time the most remarkable features of the scenery surrounding Amalfi will be to ride to the *Ferriera* at the head of the valley of the *Molini*, whence a good path ascends to *Pontone*, *S. Eustachio*, and *Scala*. From thence to *Ravello*, returning either by the valley of Atrani to Amalfi (4 hrs.), or by *S. Martino* and the waterfall near the head of the valley to *Minori*, and thence by the carriage-road to Amalfi (6 hrs.).

The traveller who is desirous of visiting Salerno and Paestum from Amalfi may do so either by land or water. In the former case he may proceed to Salerno along the coast through Maiori, Cetara, and Vietri, by the cornice carriage-road. By water the distance from Amalfi to Salerno is about 8 m.; a boat with 4 oars may be hired to convey a party for 12 francs or even less. The traveller who has no time to explore the neighbourhood of Amalfi, may visit Atrani as he passes, and from there ascend to Ravello, by far the most interesting town in the district, and rejoin the boat at Minori. This detour would detain the boat about 3 hours.

TOWNS OF THE COSTIERA D'AMALFI.

In the neighbourhood of Amalfi are 12 small towns, which are worthy of a visit, some on account of their picturesque position, and others for their historical or artistic interest. Six lie on the W. and six on the E. side of the Amalfi valley.

1. *Western Costiera*.—*Conca* (1300 Inhab.), prettily situated on the neck of the promontory to which it gives name, and which is so narrow near the town as to be almost isolated. It is one of the most industrious little ports in the Gulf of Salerno. Its merchants have nearly all the foreign trade of the coast in their hands, their ships being frequently seen in the ports of the Levant and even in those of the United States.

Furore (800 Inhab.), situated between Conca and Praiano, on an almost inaccessible precipice, in one of the wildest positions of this coast. It is said to derive its name from the roaring of the waves in stormy weather. Two of its chs. contain antique cinerary urns. The ch. of S. Elia has a painting of the Byzantine school.

Praiano, surrounded by vineyards and olive-groves which produce excellent oil. The ch. of St. Luke contains a few pictures.

Vettica Maggiore adjoins Praiano. The ch. of S. Gennaro contains a picture of the Holy Family by *lo Zingaro*, and some by *Bernardo Lama*.

Positano (3000 Inhab.), a singular town, extending from the sea-shore to the summit of a rocky hill, is a more pleasing object from the sea than when it is entered. Under the house of Anjou it was a place of considerable maritime importance. In the final struggle of Conradin, the Pisan fleet, which espoused his cause, attacked Positano as one of the strongholds of the

Angevine party, sacked the town, and destroyed its ships. It disputes with Amalfi the honour of being the birth-place of Flavio Gioia. The ch. of S. Maria dell' Assunta contains a singular bas-relief of a sea monster, with the head and forelegs of a wolf and the tail of a sea-serpent, in the act of swallowing a fish. This sculpture is supposed to have been taken from some temple dedicated to Neptune, from whose Greek name, *Poseidon*, the Neapolitan antiquarians derive the name of the town.

Agerola (4000 Inhab.), picturesquely built on a small plateau below the E. slopes of the Monte S. Angelo, is a very cold place in winter, and has a Swiss air about it. It has 5 dependent hamlets scattered over the mountains. On the N.E. is *Campora*, in whose churches are some pictures by *Andrea Malinconico*, and by *Michele Regolia*. N. of Agerola are the ruins of the *Castel di Pino*, supposed to have been founded in the 10th cent. by Mastolo I., Doge of Amalfi. The wolf is still common among the high mountains behind Agerola.

II. *Eastern Costiera*.—*ATRANI* (3000 Inhab.) is so shut in by mountains that its name is said to be derived from its position at the mouth of the dark and gloomy gorge of the Dragone. Atrani and Amalfi may be said to join along the shore, though the deep ravines up which they run are divided by a mountainous promontory, crowned by the vast ruins of the castle of *Pontone*. In former times it was surrounded by walls. It has suffered considerably from the encroachments of the sea. The ch. of *S. Salvatore di Bireto*, which, according to the inscription in Latin verse at the entrance, was where the Doges of Amalfi were elected and their place of burial, has bronze doors with the date 1087 and the name of Pantaleone Varetta, by whom they were erected *pro mercede animæ suæ et meritæ S. Sebastiani martyris*. The bells bear the date of 1298. Within the ch. is a slab, built into the

wall, bearing a bas-relief of a curious character. A tree, from whose summit a bird is taking flight, separates two peacocks with their wings extended: one peacock stands on the head of a man against which two Syrens are reclining their heads; the other stands on the back of a hare, which is attacked in front and in the rear by two birds of prey. Nothing is known of the history or signification of this sculpture. Another sepulchral slab, with a female figure in the costume of the 14th cent., and an inscription records the names of the families of Freccia and d'Affitto, both well known in the history of the period; it was brought from the ruined ch. of S. Eustachio at Pontone. In the sacristy is an antique cinerary urn, on an inscribed pedestal. An old tower, which forms a conspicuous object from whatever quarter Atrani is seen, is supposed to have been erected by the Saracens who were sent here by Manfred to occupy the town during his disputes with Innocent IV.

Half way up the mountain is a building called the *House of Masaniello*, who is erroneously supposed to have been born here in 1622. In the little ch. of S. Caterina, in the Piazza del Mercato, at Naples, is preserved a Register of Baptisms, in which the name of *Tommaso Aniello*, the son of *Cicco d'Amalfi* and of *Antonia Gargano*, of the *Vico Rotto di Lavinaio*, a small street adjoining the Piazza, appears among the baptisms of the 29th of June, 1620. This document was discovered only a few years ago. The register of marriages in the same ch. records the marriage of *Cicco d'Amalfi* and *Antonia Gargano*, on the 18th of February of the same year, a date which explains the term *bastard*, which was applied to him by the royalist historians of his insurrection.

SCALA (1400 Inhab.) is situated on the E. slopes of the precipitous hill which divides the gorge of Atrani from that of Amalfi. It commands the ravine of the *Dragone*, and is backed by

the lofty ridge of Monte Cerreto. It was formerly surrounded by walls which are said to have had 100 towers, and to have included within them no less than 130 churches; a statement which it would be difficult to credit, if we were not assured by an ancient tradition that the present suburbs of *Pontone* and *Minuto* stood within the circuit of the walls. In 1113 Scala was sacked by the Pisans, and two years later, when Amalfi surrendered without striking a blow, Scala offered resistance to the invaders; but the superior force of the Pisans enabled them to carry the place by storm, and to pillage the city and its suburb of Scaletta. It was the birthplace of Gerardo, the first prior of the order of the Knights of St. John of Jerusalem. The bishopric of Scala, instituted in 987, was united in 1603 to that of Ravello. The ch. of the Ves covado has a crypt, containing a crucifix of local celebrity for its miraculous powers, and two tombs of some interest; the first of *Simonetta Sannella*, with the date of 1348; the other of *Marinella Rufolo*, the wife of *Antonio Coppola*, who died about 1400; it is of fine stucco, and has been richly coloured. The picture of the Assumption is attributed to *Marco da Siena*. In the sacristy is preserved the bishop's mitre, a fine specimen of the goldsmith's work of the 13th cent.; it was presented to the citizens by *Charles I.*, as an acknowledgment of their services during the African expedition of St. Louis against the Moors. The marble pulpit is the only fragment which now exists of the ch. of *Tutti Santi*, founded and endowed by the Coppola family in the 14th cent. The ch. of S. Pietro a Castagna contains a very curious sepulchral slab of the 14th cent., on which are the effigies of 14 members of the Trara family. They are in monastic habiliments, with their hands crossed. The little village of *Pontone*, which, with its massive ruins, forms so conspicuous an object from the sea, was called *Scaletta* in the middle ages, when it was a suburb of *Scala*. Its basilica, dedicated to S. Eusta-

erected in the 10th cent., was fortified by walls and towers, the ruins of which remain to attest the magnificence of its plan. In the pavement of the ch. of S. Giovanni is a slab, bearing the effigy of Filippo Spina, one of the counsellors of Joanna I., in the costume of a cavalier, with his dogs at his feet and the date 1346. The ch. of the Annunziata of *Minuto* contained a curious pulpit of the 14th cent., supported on four marble columns, and ornamented with vine-leaves, bunches of grapes, birds, and the armorial bearings of the Spina family; but it was destroyed in the year 1854 by order of the Archbishop of Amalfi. On the ridge of the mountain behind Scala is the ruined hermitage of *S. Maria de' Monti*, frequently visited for the view which it commands. Between this hermitage and the village of Lettere, on the plateau of the mountains, is a deep natural gulf, called the *Megano*; it is about 25 ft. in diameter, and the water at the bottom is said to communicate with a spring at Castellammare.

RAVELLO (1500 Inhab.), since the carriage-road to Amalfi has been opened, may be conveniently reached from the latter place, where donkeys and mules can be procured, and portantine for ladies, for which a charge of 5 fr., to go and return, is made. It is beautifully situated nearly opposite Scala, on the E. side of the ravine of the Dragone, and surrounded by vineyards and gardens. It is said to have been founded in the 9th cent., by some of the patrician families of Amalfi, who separated themselves from the Republic. In the 11th cent. they placed themselves under the protection of Robert Guiscard, whose son Roger rewarded their attachment to the Norman cause by inducing Pope Victor III. to erect the town into a bishopric in 1086. At that time it was surrounded by *walls*, which included within their circuit a large population, 13 churches, 4 *asteries*, and numerous palaces and buildings. The town is filled with

fragments of ruins, and many of the modern houses are built with the remains of mediæval edifices. The cathedral, dedicated to S. Pantaleo, was founded in the 11th centy. by Niccolò Rufolo, Duke of Sora and grand admiral under Count Roger of Sicily. The bronze doors, with their 54 compartments of sculptures representing subjects from the Passion of Our Saviour, were erected, as the inscription tells us, by Sergio Muscetola and his wife Sigelgaita in 1179. In the delicacy of their workmanship, and in the taste and variety of their decorations, they are most interesting examples of art in the 12th centy., they were probably executed by *Barisanus*, of Trani, and are similar to those in the cathedrals of that town, and of Monreale near Palermo. The marble pulpit, or Gospel *ambo*, inlaid with mosaics, is supported by six spiral columns resting on the backs of lions; in front of it is a small pillar with an eagle and the inscription *In principio erat verbum*. The steps by which it is entered are enclosed in a marble case, covered with mosaics; over the arch leading to the pulpit is the fine bust of Sigelgaita Rufolo. A Latin inscription in Leonine verses records the construction of this ambo in 1272, at the cost of Niccolò Rufolo, a descendant of the grand admiral: the artist, as we read in another inscription, was Nicholas, the son of Bartolommeus of Foggia. The Epistle *ambo*, on the opposite side, with mosaics of an early Christian period, representing on one side Jonah swallowed by the whale, and on the other his being ejected, bears the name of Costantino Rogadeo, the 2nd bishop of Ravello, about the year 1130. The bishop's chair is approached by mosaic steps, which formed part of the high altar. A few sepulchral slabs bear the names of Rufolo, d'Afflitto, Castaldo, Rogadeo, and other families of the district. There is a curious inscription fixing the amount to be paid to any one who had redeemed from slavery a citizen of Ravello, pointing to the frequent incursions of the Barbary pirates on this

coast. The chapel of S. Pantaleone contains a picture of the school of *Domenichino*, representing the martyrdom of the saint. In this chapel is preserved a phial of the blood of the patron saint, which is believed to liquefy on the anniversary of his martyrdom, like that of St. Januarius at Naples. In this cathedral Adrian IV., Nicholas Breakspeare of St. Albans, celebrated high mass in 1156, in the presence of 600 nobles of Ravello, 36 of whom were Knights of St. John. Near the cathedral is the Palazzo Rufolo, in former times the most magnificent residence on this coast. It is of imposing size, with a cloister of Saracenic arches, in two stories, and flanked by two massive square towers; this palace was built by the Rufolo family about the middle of the 12th centy., and was inhabited at various periods by Pope Adrian IV., Charles II., and Robert the Wise. It is now the property of our countryman, Mr. Francis Nevile Reid. The terrace in front of the building commands a magnificent view over the bay of Salerno. The doorway of the ancient Palazzo degli Afflitti, at the eastern extremity of the village, and the interior of the ch. of San Giovanni opposite, in which there is a good Gospel ambo resting on 4 columns, richly inlaid with mosaics, representing Jonah swallowed by the whale, are worthy of notice.

Minori, an industrious town of 2500 Inhab., occupies a beautiful position in the midst of orange-groves and vineyards, near the shore at the entrance of a valley watered by the torrent Reginolo. *Minori* was one of the arsenals of the Amalfitans, the large picturesque tower or castle on the adjoining headland having been one of its defences. The ch., which has been recently rebuilt, preserves in the crypt the remains of Sta. Trofimesa, the possession of which was so much coveted during the wars between Amalfi and Sicardo of Benevento in the 9th centy. On the W. shore near the town, at *Marmorata*, is a cavern, about 75 ft. long and 15 ft. high

at the entrance, but it gradually narrowstowards the end, where water issues from the rock in great volume, and in one part forms a pool upwards of 20 ft. in depth.

Maiori (4000 Inhab.), said to have been founded in the 9th cent. by Sicardo, is situated near the seashore at the mouth of the valley of Tramonti. The torrent Senna divides it into nearly equal parts, supplying the motive power of its paper and macaroni mills. Above the town is the old castle of S. Nicola, with its massive walls and embattled towers, which in later times was a stronghold successively of the Sanseverini, the Colonna, and the Piccolomini. The ch. of S. Maria in Mare contains a bas-relief of the principal events in the life of our Saviour and the Virgin: the roof of the crypt is supported by 8 marble columns. The ch. of the suppressed monastery of S. Francesco contains a monument of the Imperato family, dated 1587, and several pictures by unknown artists, of which the Transfiguration is the best. E. of the town, on the S. peak of Monte Falesio, is the ruined monastery of the *Camaldoli*, founded in 1485 by the citizens of Maiori under the title of S. *Maria dell' Avvocata*; it is a conspicuous object from all parts of this coast.

About a mile S.E. of Maiori is a lofty headland formed by Monte Falesio, and terminating in two points, of which the W. is the *Capo d' Orso*, and the E. the *Capo del Tumolo*. Off the Capo d'Orso was the scene of the naval victory gained by the French, commanded by Filippino Doria, over the Spanish fleet of Charles V., commanded by his viceroy Don Hugo de Moncada. In this battle Don Hugo was killed, with several of his captains. The Capo del Tumolo is remarkable for the strong currents which set round it. It is distant $3\frac{1}{2}$ m. from Salerno, and 20 $\frac{1}{2}$ m. from the Punta della Campanella.

Erchia, a hamlet beyond the C

del Tuscuto, is supposed to occupy the site of a temple of Hercules.

Celara, a village whose inhabitants are engaged chiefly in the anchovy fisheries, was in the middle ages the E. frontier of the Republic of Amalfi. It was the haunt of the Saracens during their incursions on this coast, and in the war between Charles V. and Henry II. was depopulated by the Turkish fleet, which the latter had summoned to his aid. In 1799 it acquired notoriety as a nest of pirates. In its ch. is the tomb of Giandomenico Auliano, the mariner of Cava, who, with the Corsican Captain Mariotto Broggi, rescued Prince Frederic, the second son of Ferdinand I. of Aragon, from the power of the rebellious barons in 1484.

NAPLES TO NOCERA, CAVA, SALERNO,
AND EBOLI.

Naples to	Kil.	Miles.
Pompeii	23	14
Nocera	36	22
S. Clemente	39	24
Cava	45	28
Vicari	49	30
Salerno	53	33
Pontecagnuolo	62	39
Battipaglia	75	46
Eboli	79	49

The *Railroad* to Salerno and Eboli passes through Portici, Torre del Greco, Torre dell' Annunziata, Pompeii, Scafati, Angri, Pagani, Nocera, and Cava, performing the distance in 2 hrs. The trains leave the stat. 5 or 6 times a day.

After passing Torre dell' Annunziata and Pompeii, it crosses, at *Scafati*, the Sarno, the *Sarnus* of the Romans, and the *Dracontio* of the middle ages.

Fraxet populus, et quas rigat aquora Sarnus.
VIRG. *Æn.* VII.

Pompeiani placeant magis otia Sarni.
STATIUS, *Silv.* II. 2.

This place was the scene of two decisive battles, the first in 1132, between King Roger and the Counts of Capua and Alife and the Cardinal Crescenzo, governor of Benevento, by the loss of which the Norman prince was compelled to retire for a time to Sicily;—the second, July 7th, 1460, between Ferdinand I. of Aragon, and John Duke of Anjou, son of King René, supported by the Prince of Taranto and Jacopo Piccinino. Ferdinand was defeated, and escaped with only 20 horsemen to Naples; and Simonetto, the general whom Pius III. had sent to aid him, was left dead on the field. After this defeat, Ferdinand and his family were reduced to such straits that Queen Isabella walked through the streets of Naples with a box in her hand to collect contributions for carrying on the war; and afterwards, in the disguise of a Franciscan monk, penetrated to the enemy's camp to entreat her uncle, the Prince of Taranto, to embrace the cause of her husband. There are several manufactories at Scafati.

Further on, on the rt., is the town of *Angri*. The soil on both sides of the road is characterised by great fertility. A large quantity of madder-root is raised hereabouts.

On this plain, between the Sarno and the hills of Lettere on the S., the last king of the Goths, Teias, was defeated by Narses, the general of Justinian, in 553. The action, which had been preceded by a succession of combats lasting for a period of sixty days, was precipitated by the desertion of the fleet and the failure of the provisions, which caused the Goths to get rid of their horses and die in arms. Teias, who had taken up his position on Monte Sant' Angelo, descended with his warriors to the plain. "The King," says Gibbon, "marched at their head, bearing in his right hand a lance, and an ample buckler in his left; with the one he struck dead the foremost of the assailants, with the other he received the weapons which every hand was ambitious to aim against his life. After

a combat of many hours, his left arm was fatigued by the weight of twelve javelins which hung from his shield. Without moving from his ground or suspending his blows, the hero called aloud on his attendants for a fresh buckler, but, in the moment while his side was uncovered, it was pierced by a mortal dart. He fell: and his head, exalted on a spear, proclaimed to the nations that the Gothic kingdom was no more." The exact scene of this event was long known as *Pizzo Aguto*, a name in which the local antiquaries recognise the corruption of the words *ad cæsos Gothos*.

One mile before Nocera is the town of *Pagani* (8000 Inhab.), which contains the body of S. Alfonso de Liguori, who was canonised in 1839 by Gregory XVI. It is preserved in a glass case in the ch. of S. Michele.

NOCERA.

This town of 7400 Inhab., 22 m. from Naples, known in classical times as *Nuceria*, or *Nuceria Alfaterna*, the rival of Pompeii, which was captured by Hannibal, is situated at the base of a hill crowned by its ancient citadel, and is surrounded by isolated hills. It is often called *Nocera de' Pagani*, to distinguish it from a second Nocera in Calabria, and a third in Umbria. The origin of the designation *de' Pagani* has been much disputed among the local antiquaries. Some suppose it obtained this epithet by a colony of Saracens having been brought here from Palermo by Frederick II., to counteract the influence of the Holy See (Rte. 148). Others, on the contrary, contend that it was derived from the villages, *pagi*, among which its inhab. were scattered by the wars of the Goths and the Longobards, a name kept to this day by one of them, *Pagani*, which is now larger

than Nocera itself. This opinion gains support from the fact that the word *Pagani* was not first introduced in the 9th or 10th cent. to point out the Mahometans, who were then always called *Saraceni*; but it is of earlier origin, and was applied to those gentiles who, living in villages, adhered longer to their old creed, thence called *Paganism*.

Hugo, the founder of the Order of the Knights Templars, and Solimena the painter, were natives of the town; and Paolo Giovio, the historian, was created bishop of the diocese by Clement VII.

The *Citadel* of Nocera has been the scene of many memorable events. Sibilla, the widow of Manfred, and her son Manfredino, died in its prisons soon after the battle of Benevento; and St. Louis of Anjou, the canonised son of their conqueror, who preferred the cowl of a Franciscan to the crown of the Two Sicilies, was born within its walls. At the close of the 14th cent. it was one of the strongholds of the Angevine party during the contest for the throne between Louis of Anjou and Charles Durazzo. It was occupied by the impetuous Urban VI., who assembled there his Cardinals, and assumed a power superior to that of the Sovereign on whom he had himself conferred the crown. Charles Durazzo sent his grand Constable, Count Alberico, to besiege him; but the Pope, secure in his retreat, contented himself with appearing three or four times a-day at the window of the castle, with bell and candle in hand, to pronounce his curse of excommunication on the besiegers. It was during this siege that the Pope, suspecting the fidelity of the Cardinal Archbishops of Taranto, Corfu, and Genoa, and of Cardinals di Sangro and Donati, caused them to be tortured with most revolting cruelty. After witnessing their sufferings he had them shut up in a cistern, reserving them for a more horrible fate. Tommaso Sanseverino and Raimondello Orsini, who came to his rescue, having forced their way through the besieging army, took him by the

valley of Sanseverino and by Giffoni to Buccino, among the fastnesses of the Apennines, where he waited the arrival of the Genoese galleys at the mouth of the Sele. During the voyage he had the five Cardinals tied up in sacks and thrown into the sea. The story is differently told by some historians, who add the Cardinals of Rieti and London to the number, and state that they were carried to Genoa, where they were executed, except the English Cardinal (Adam of Hertford), who was spared at the intercession of his countrymen there, or, as others will have it, of Richard II., whose legate he was. In the middle of the town are the large barracks built by Charles III. from the designs of *Vanvitelli*.

There is a good road from Nocera to Sanseverino (from which there is a railway to Naples by Sarno, Nola, and Cancelli, in 2½ hrs.), falling into the route from Avellino to Salerno. It is in many parts interesting, but longer and less beautiful than the other by Cava. On this road, 3 m. from Nocera, is the village of *Materdomini*, at the foot of a conical hill crowned with the picturesque ruin of a mediæval castle. It takes its name from an ancient ch. and Monastery of St. Basil; it has since passed to the Franciscans. The ch. contains the tomb of ROBERT OF ANJOU son of Charles I., and of BEATRIX, the first wife of that monarch.

On the rt. side of road and rly. to Cava, beyond Nocera, is the ch. of *S. Maria Maggiore*, in the village of the same name, originally an ancient temple, restored and employed as a baptistery in the early ages of Christianity. It has some resemblance in its form to S. Stefano Rotondo at Rome. Its arched roof is supported by a double row of 28 columns, of different orders and lengths, of which 5 are of oriental alabaster, and the rest mostly of *ancient marbles*. In the centre is an *octagonal baptismal font*. It has *recently been restored*, and a very handsome modern ch., with a good detached

bell-tower built near it. Some Roman statues were found near here in 1843.

The transverse valley which separates the mountain group that extends by Castellammare and Sorrento to Cape Minerva, commences at Nocera, ascending constantly to Cava, its summit level, and is diversified by hamlets, churches, villas, and ruined castles, embosomed in trees, or surrounded by vineyards and corn-fields, presenting a scene of cultivation and homely beauty which will explain the influence of the spot in forming the taste of Claude. The road passes through plantations of poplars which are topped to support vines, whilst upon the hills on each side rise picturesque ruined castles, especially that on l. above the village of S. Clemente. The numerous high narrow towers scattered over the hills on the l. between S. Clemente and Cava, having at a distance the appearance of columns, are used in catching wild pigeons. The mode of capturing the birds is peculiar to this district: at every tower one or more slingers are stationed, who are warned by criers at the top, called *gridatori*, of the approach of the birds; they then throw with slings, white stones, towards those parts of the field where the nets are spread; the birds instantly follow the lure, and are taken in great numbers. This curious mode of chase takes place in September and October, during the passage of the wood pigeons—there are more than 50 of these towers about Cava.

2 m. *S. Clemente* Stat.; a rly. branches off from here in 1¼ hr. to Sanseverino, by which Nola, Caserta, and Benevento may be reached without returning to Naples. 2 trains daily at 8.45 A.M. and 3.10 P.M.

CAVA.

Inns: Hôtel de Londres, very good; *Hôtel Victoria*, also well spoken of ("landlord, Della Corta, obliging."—*M. S.*, April, 1868); and *Casa Monaco*, good. (The *Villa Cioffi*, at Castagneto, is a well-kept house, with clean airy bed-rooms, fine views, and good cooking, Sig. Cioffi attentive and obliging.—*E. P. H.*, December, 1864.) Cava is a flourishing town of 13,000 Inhab. It consists of one long street with arcades under the houses similar to those of Bologna; the town as well as the neighbourhood is the resort of Neapolitans and foreigners during the summer and autumn, when furnished apartments may be found at a moderate expense. The climate being cool and healthy.

The chief object of interest at Cava is its Benedictine Monastery, called LA TRINITÀ DI CAVA. It was founded in 1025, by Guaimar III., the Lombard Prince of Salerno, and grandfather of Sigelgaita the second wife of Robert Guiscard. S. Alferius was the first abbot. The road to the monastery leads through vineyards and chestnut-trees, backed by the high peaks of Mte. *Finestra*. The monastery is embosomed in the wildest scenes of wood and mountain, but the style of its architecture is not in harmony with its romantic position.

The *Church* contains the tombs of —S. ALFERIUS, the founder of the monastery; of *Sibilla*, the second wife of King Roger, and the sister of the Duke of Burgundy—she died at Salerno; and of several Antipopes, with whose history the monastery has been singularly associated. Theodoric, the antagonist of Paschal II. (1110), died here as a simple monk: and a stone, with a mitre reversed, in the walls of the ch., is supposed to mark the grave of the Antipope Gregory VIII., elected by the influence of the Emp. Henry V. in opposition to Gelasius II. (1118). *Its organ is one of the best in Italy.*

A passage behind the vestry leads to what was the ancient monastery in the Gothic style, built under the rock, and now used as store rooms. Beneath the monastery there is a large natural cavern in the limestone rock, called the *Grotta*.

But the great attraction of the monastery are its vast ARCHIVES, containing 40,000 parchment rolls, and upwards of 60,000 MSS. on paper. Many of the Diplomas, which amount, with the Papal Bulls, to 1600 in number, relate to the early and mediæval history of Italy. In this respect, Cava, like Monte Casino, is a mine of national history during at least 4 centuries; and it is much to be desired that some competent person would publish a complete analysis of its treasures,—a task which the admirable classed catalogues of Padre Rossi, the archivist, would materially facilitate. The collection commences with a diploma of 840, in which Radelchi, Prince of Beneventum, assigns to the Abbot of Santa Sofia some property which had been forfeited to him by a rebel. Two are diplomas of the Guaimars, princes of Salerno, with their effigies still perfect on the seals; they date from the 9th and 11th centuries. Another, dated 1120, with a golden seal, is a diploma of King Roger of Sicily, granting to this monastery several lands in the island of Sicily, with some Saracenic and Christian slaves. A third of Baldwin VI., King of Jerusalem, granting the freedom of navigation to the *ships* of the monastery. The Papal Bulls date from the year 500, and include several which are edited. The judicial documents afford a very curious insight into the domestic and social habits of the middle ages, particularly those of the Lombard period. Among them may be mentioned the celebrated example of the *morgengabe* of 793, or the deed of gift by which a husband assigned a part of his property to his wife on the morning after marriage; a curious deed of 844, by which the seducer, who was unable to pay the fine imposed on

him, is handed over to the damsel as security for the payment; and the deed of conveyance by the stick (*per fustem*). In addition to these the family, municipal, and ecclesiastical registers, and other documents of a local character, are of inestimable value as illustrating the civic history and topography of the kingdom. Giannone and other writers availed themselves largely of these materials, and Filangieri composed within the monastery his well-known work on the Science of Legislation.

The *Library* was formerly rich in rare and curious MSS., but many have been lost or dispersed. At present the collection contains about 60 MSS. ranging from the 7th to the 14th cent. The *Codex Legum Longobardorum*, dated 1004, contains a more complete digest of Lombard law than any other in existence. The illuminated Bibles are of great beauty, and a Collection of Heures or Prayers is enriched with exquisite miniatures attributed to *Fra Angelico da Fiesole*. Another treasure is the MS. *Latin Vulgate*, which every biblical scholar will regard with attentive interest. It is a quarto MS. of the Old and New Testaments, of the text of St. Jerome, after the reading of Idacius Clarus (Vigilius), who was Bishop of Thapsus at the end of the 5th cent. It is beautifully written on vellum, in small cursive character, with three columns in a page and no divisions between the words, except an occasional full point at the end of the sentences. At the suggestion of Cardinal Mai, who considered it as old as the 7th cent. at the latest, Leo XII. ordered an exact transcript to be made of it for the Vatican Library. The early printed books amount to about 600. Among them is Gerson *De Passionibus Animi*, Mentz, 1467; the *Biblia Latina Vulgata*, Venice, in folio, 1467; the Editio princeps of Eusebius's *Historia*, printed in Gothic type about 1470, of Politian's translation of Herodian's *Historiarum*, Rome, 1493; of Thomas à Kempis' *De Imitatione Christi*, printed by Gunther

Zainer; the folio Juvenal of 1478, and the Tibullus of 1488. Salvator Rosa is said to have resided at Cava, and to have embodied many of the scenes around in his best pictures.

Of the beautiful rides that there are round Cava, we shall only mention, 1. That from the hotel to the monastery of *la Trinità*, which falls eventually into the usual road to it. 2. The ride to the summit of *Monte Finestra*: the last part of the path must be made on foot. 3. To the village of *S. Lucia*. 4. To the top of the hill of *S. Liberatore*, which commands the bay of Salerno and the valley of Vietri and Cava with all their villages; and the descent thence on the Salerno side. From the monastery of *La Trinità* there is a mule-track commanding fine views, which crosses the summit of *Capo d'Orso*, and descends by *S. Maria dell'Avvocata* to *Maiori*.

Leaving Cava for Salerno, we descend the valley for about 3 m. through exceedingly fine scenery, the road running by the side of a ravine with a torrent; the rly. at a higher level through cuttings in the limestone rock, passing above the village of *Molina*, till it reaches Vietri.

2 m. *Vietri* (5000 Inhab.), situated at the extremity of the valley, on the Gulf of Salerno. There is no inn, but on arriving at the station the traveller will find carriages in abundance to convey him to Amalfi; the charges, as fixed by the authorities, are—for carriages with 2 horses to Amalfi going, 10, or going and returning on the same day, 15 frs., the time occupied on the road being 1½ hr. The road passes through the town by a long street; in the ravine below it are several villas situated amidst the picturesque scenery of the valley. Just before entering Vietri, the new road of the *Costiera* to Amalfi branches off on the rt., crossing the deep ravine by a handsome bridge on a double tier of arches. The post-road proceeds round the base of the mountain, along

the coast of the gulf, and the rly. along the side of the hill, but at a higher level, to

SALERNO.

3 m. Salerno Stat.

Inns :—There are 2 good ones: the Victoria, on entering Salerno by the carriage-road from Vietri, on the l.: very clean and comfortable, with obliging landlords; sea-baths close to the hotel; visitors can make arrangements for board and lodging, at 7 frs. a day; this hotel has the advantage of a more airy situation, absence of smells, and a garden behind, commanding fine views over the bay and the coast towards Amalfi: the Hotel d'Angleterre, kept by Salvi, on the Marina, near the centre of the town, in the house formerly the Victoria (clean, comfortable, with moderate charges, 1864): there is also a second-class house called the Locanda del Sole, in the town, on the seaside.

Salerno (16,000 Inhab.) is beautifully situated at the N. extremity of the gulf to which it gives name, partly on the slopes of a spur of the Apennines which protect it on the N. and E., and partly on the fertile plain which forms the curve of the gulf.

It is an archiepiscopal city, the capital of the *Principato Citra*, and the residence of a large number of the gentry of the province. There is a good theatre. The traveller who happens to visit it during the September fair will see a great display of cattle and a singular collection of costumes.

The old city is irregularly and badly built, and its narrow and dirty streets were inconvenient until the construction of the Marina, now called the *Corso di Garibaldi*, which is 1 m. long, on which stands the Palace of the Prefect, and a statue raised to Pisacane, a revolutionary leader of the "Cagliari" steamer notoriety in 1857, who was executed at Sapri.

The *Cathedral* alone remains to mark the importance of Salerno in the middle ages; but it has been so much altered that its original and characteristic architecture has been destroyed. It was founded and dedicated to St. Matthew in 1084, by Robert Guiscard, who plundered Pæstum of its marble and sculptures to embellish it. The quadrangle or atrium in front is surrounded by a portico of ancient columns, part of the spoils of Pæstum, of different marbles, but chiefly of the Roman period. In the centre formerly stood the huge granite basin, now in the Villa Reale at Naples. Round the sides of this forecourt are 14 ancient sarcophagi, converted by the Normans and their successors into Christian sepulchres. The bronze doors, with crosses and figures of 6 of the apostles, originally inlaid in silver, were executed by Landolfo Butromile in 1099. The interior, modernised and whitewashed, is more remarkable for its Crypt and its historical tombs than for its architecture. The TOMBS include those of Gregory VII., HILDEBRAND, who died here in 1085, the guest of Robert Guiscard, who survived him only two months. The last words of that celebrated Pope commemorate his persecution by the Emperor Henry IV.: *Dilexi Justitiam et odivi iniquitatem; propterea morior in exilio*. His tomb was restored in 1578 by Archbishop Colonna, as stated on an inscription in the l. transept: on opening the vault, the body is said to have been found perfect, and still clothed in its pontifical robes. The chapel at the extremity of the rt. hand transept, in which the remains of the pontiff are placed beneath the altar, belonged to the family of Giovanni da Procida, and its vaulted roof has a fine mosaic in the Byzantine style, said to have been designed by John himself. The statue on the altar of Gregory VII. is long posterior to his time.

The two pulpits and that in the choir in front of the archbishop's throne, which are said to have been executed by order of John of Procida, are fine

examples of the rich mosaic work which was introduced into Italy by Greek artists. The two grand ambones are placed in the nave, before the choir, which here has retained its original position in front of the high altar. Stairs opening out of the choir, finely decorated in mosaic, lead to each pulpit. In front of the larger one on rt. is a fine Paschal candelabrum, also in mosaic, the ambo itself being supported on 12 granite columns, whilst the opposite one rests on 4 of the very rare black porphyry called *Porfido Nero-Bianco*. The raised space between the choir and high altar is paved in Opus Alexandrinum, and has two splendid columns of Verde Antico marble, supporting candelabras; they were brought from Paestum. Of the sepulchral monuments the most remarkable is that of MARGARET OF ANJOU, Queen of Charles Durazzo, and mother of King Ladislaus and Johanna II., in the l. aisle. She is represented beneath a canopy on her urn, supported by allegorical figures, whilst upon a bas-relief in front she is seen enthroned between ladies of her Court and her children. There are 3 Pagan sarcophagi, forming tombs of bishops, with very singular ornaments for a religious edifice. One of them represents the Triumphs of Bacchus and Ariadne, another a scene of the Vintage; the third forms the base of the monument of an Archbishop Caraffa, in the rt. transept, of the 17th centy.

In the chapel or inner room of the Sacristy the altar is ornamented by a very interesting work of art, a *Palla*, or front, composed of 54 subjects, sculptured in ivory, 28 of which represent histories of the Old, the others of the New Testament. They were originally most probably bound together with silver, which has disappeared. They commence with the Creation and Separation of Light and Darkness. As *works of art they are of no great merit, being rude in design and execution. They may have been brought from the East.*

Returning to the ch., over the principal door is a large mosaic of St. Matthew, bearing in his l. hand the book on which is inscribed "*Liber Generationis Jesu Christ. filii David.*" The *Subterranean Ch.* is reached by a flight of steps out of the rt. aisle, on the wall of which is a curious ancient bas-relief of a vessel, its mast struck, whilst two men are unloading bales from it. The Crypt, a ch. in itself, is profusely decorated with coloured marbles, in the style of Florentine mosaic. It dates, according to the inscription on its walls, from A.D. CIOIOCXVI. In the centre stands the altar of St. Matthew, with a bronze statue of the St. upon it; whilst in the Confession beneath, are preserved the remains of the Evangelist, which are said to have been brought here from the East in 930. The altar and chapel were erected by Domenico Fontana. In niches round this subterranean ch. are busts of Bps. of Salerno, who had been recognized as saints by the Church.

The *Campanile* or Bell-tower, entirely detached from the cathedral, has its two lower stories alone preserved of the original edifice, which dates from the reign of King Roger (1130). They are formed of square blocks of travertine, having marble and granite columns at the angles. The two upper tiers and the lantern in brick are of more recent date.

In the Archbishop's Palace adjoining the Cathedral is a curious inscription under the gateway, in honour of a certain T. Tettienus, who gave a large sum towards decorating an *Edem Pomponis*.

There are several other churches, but they contain nothing worthy of notice. There is little to see in Salerno besides the Cathedral. Near it is the Largo dei Tribunali, where are the Law Courts, and the College, which has a fair Public Library. An excursion to the Castle will require an hour, a hard pull for the pedestrian; except the fine view it commands, it will scarcely repay so fatiguing an ascent. It is now

in ruins. From it descended two curtain walls to the seaside, enclosing, as in most strongholds of the 12th cent., the whole of the city.

Salerno became a Roman colony under the empire, and was celebrated by the Latin poets for the beauty of its situation. In the history of the middle ages, it occupies a prominent place as the only port which the princes of Benevento possessed, and which they often made their permanent residence.

After the break-up of the Duchy of Benevento, Salerno had its Lombard princes down to the middle of the 11th cent., when, after a siege of 8 months, it was captured by Robert Guiscard, who was wounded in the breast during the attack. From this period it became one of the seats of the Norman rulers in S. Italy. The Parliament of Barons, by which Roger was declared King of Naples and Sicily, was held within its walls in 1130. In 1193, during the long war between Tancred and Henry VI., Henry had left the empress Constance, the daughter of King Roger, at Salerno, while he returned to Germany; but Tancred, in his absence, gained so many advantages over the forces left behind, that the people of Salerno, to ingratiate themselves with the king, delivered the empress into his hands. Tancred, who was her nephew, immediately sent her with all honours to Germany; but the Emperor, while appreciating this act of the king, punished the Salernitans for their breach of faith by razing their city to the ground. The princes of the house of Suabia restored the town in the following cent. It was the birth-place of John of Procida.

The fame of Salerno in the middle ages was founded chiefly by the *School of Medicine* to which it gave its name. Petrarch calls it the *Fons Medicinæ*, and St. Thomas Aquinas mentions it as standing as pre-eminent in medicine as Paris was in science, or Bologna in law:—*Parisiis in scientiis, Salernum in medicina, Bononia in legibus, Aurelianum in auctoribus floruerunt*. "The treasures of Grecian medicine," says

Gibbon, "had been communicated to the Arabian colonies of Africa, Spain, and Sicily; and in the intercourse of peace and war, a spark of knowledge had been kindled and cherished at Salerno, an illustrious city in which the men were honest and the women beautiful." The maxims of the School of Salerno were abridged in a string of aphorisms in Leonine verses in 1110, and dedicated to Robert, son of William the Conqueror, who visited Salerno for the cure of a wound received in the Holy Land; Robert is here designated as *Rex Anglorum*. Robert being absent on the death of Rufus, Henry I. usurped the Crown of England. As a specimen of this work we give the following eulogium of the virtues of sage tea:—

Cur moriatur homo, cui salvia crescit in horto?
Contra vim mortis non est medicamen in hortis;
Salvia salvatrix, naturæ conciliatrix,
Salvia cum ruta faciunt tibi pocula tuta.

It must not, however, be supposed that the Salernitan doctors confined their prescriptions to these preparations of simples, or that their remedies were always of the same sort. The following is of a totally different character, and was no doubt more frequently followed:—

Si nocturna tibi noceat potatio vini,
Hoc ter mane bibas iterum, et fuerit medicina.

The school attained its greatest celebrity in the 12th cent. No person was allowed to practise medicine in the kingdom who had not been examined by this college. Proofs of legitimacy, and of having studied medicine for seven years, were required from the candidates. The examination was public, and consisted of expositions from Galen and Avicenna; and after the examinations the graduate was to practise for one year under a physician. Surgeons were to attend the medical course for a year previous to examination, and no druggist was allowed to dispense medicines unless he had received a certificate from the college.

The port of Salerno was commenced in 1260, by Manfred, who commissioned

John of Procida to superintend the work. In 1318 it was completed by King Robert, but it is almost filled up with sand. A new one is now in progress of construction, protected by a pier on the south, from which come the most dangerous seas and winds.

Some of the public buildings, among which is the Palace of the Intendente, are remarkable for their architecture.

The lofty hill which rises immediately above the city is crowned by the extensive ruins of the *Citadel*, before which Robert Guiscard received his wound. The reader of Boccaccio will recollect that it was also the scene of the secret nuptials and tragical death of Sigismonda and Guiscardo, the one the daughter and the other the page of Tancred.

From Salerno excursions can be made to Pæstum, Amalfi, and Sorrento. The routes by which the two latter places can be reached have been described in our account of Amalfi. An excursion of 18 m. can also be made to Avellino (Rte. 148), and thence either return to Naples by Monteforte, or proceed to Benevento by Montesarchio (Rte. 146). The following are the fares, as fixed by the authorities, for carriages between Salerno and Pæstum: going and returning 30 frs., with 3 to 5 frs. *buonamano*; Amalfi 10 frs., or going and returning 15 frs.; to the monastery of La Cava the same; to Sanseverino according to agreement. Rly. from Sanseverino to Naples, and Pompeii to S. Clemente (p. 306).

PÆSTUM.

Of all the objects that lie within the compass of an Excursion from Naples, Pæstum is perhaps the most interesting. A journey to the South of Italy can hardly be considered complete if Pæstum has not been visited.

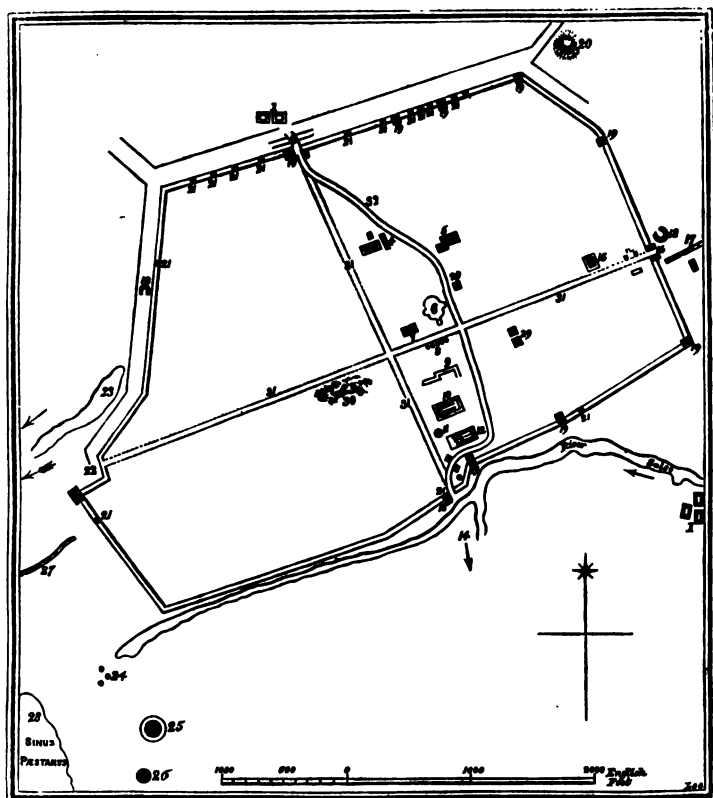
By the aid of the railway it is now easy to visit Pæstum from Naples. The *best mode will be to go to Salerno by rail, and sleep there on the first night; on the second day to take a carriage to Pæstum,*

return to Salerno in time for the last train for Naples, or sleep at Cava or Salerno, and return on the third day to Naples, or vary the route by combining the excursion with one to Amalfi and Sorrento. If Cava and Salerno have not been visited before, by going to Nocera by an early train there will be time on the 1st day to see the Ch. of S. Maria Maggiore, the Monastery of La Trinità di Cava (p. 307), and the Cathedral at Salerno. Travellers who are pressed for time, and wish to have a brief sight of the Temples, can perform the journey in a single day, during the summer months, starting by the earliest train to Salerno or Battipaglia, and by carriage from there to Pæstum and back. In this way they can return in time for the last train to Naples.

The distance from Salerno through Battipaglia to Pæstum is about 24 Eng. m., and is performed in from 3½ to 4½ hours by the road. From Eboli to Pæstum, by Persano, there is a road of 14 m. The journey to Pæstum can be further abridged by taking the rly. from Salerno, or the visitor can proceed direct from Naples to Battipaglia or Eboli; but conveyances will scarcely be found at either of these places for the rest of the journey, if not ordered from Salerno beforehand. In this way a spring or autumn day will prove sufficient to go and return. As instances of brigandage have been somewhat frequent on this route of late years, visitors on arriving at Salerno will do well to inform themselves as to the safety of the journey, and the necessity of an escort from Battipaglia.

Leaving Naples at 6 or 9 A.M., Battipaglia is reached at 9 or midday: the distance to Pæstum is 12 m., to be performed in 2 hrs. Returning for the 5½ train, Naples will be reached at 8½ P.M.

On leaving Salerno the high-road to Calabria (Rte. 155) and rly. are followed as far as 12½ m. *Battipaglia*, a village on the Tuscano, where the branch-road to Pæstum diverges on the rt. The route now lies across the plain between the

Ground Plan of the Ruins of PÆSTUM.

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| 1. Tombs. | 12. Basilica. | 22. Marine Gate. |
| 2. Bridge. | 13. Porta Justiniana. | 23. Fons Lupata. |
| 3. Porta Aurea. | 14. Lucinella. | 24. Remains of Columns. |
| 4. Small Temple, supposed to be of Ceres or Vesta. | 15. Pyramidal edifice. | 25. Circular edifice and Travertine deposits. |
| 5. Modern Church. | 16. Gate of the Syren, from the sculptured figure of a Syren. | 26. Modern Tower. |
| 6. Amphitheatre. | 17. Aqueduct. | 27. Traces of an Aqueduct. |
| 7. Supposed Temple of Peace. | 18. Cisterns. | 28. Site of the Ancient Port. |
| 8. Short Columns. | 19. Ruined Towers along the City walls. | 29. Modern Farm Buildings. |
| 9. Forum Pæsternum. | 20. Circular Mound. | 30. Travertine incrustations. |
| 10. Large Temple of Neptune. | 21. Secret Passages. | 31. Vestiges of the Ancient Streets. |
| 11. Circular excavation. | | 32. Modern Road. |

Circuit of the Walls, 4577 Yards.—Area within the Walls, 1,101,200 Square Yards.

Tusciano and the *Sele*. This river, the *Silarus*, to be shortly crossed by a bridge, was celebrated in ancient times for its calcareous incrustations :

Nunc Silarus quos nutrit aquis, quo gurgite tradunt

Duritiem lapidum mersis inolescere ramis.

SIL. ITAL. VIII. 582.

In flumine Silaro ultra Surrentum, non virgulta modo immersa, verum et folia lapidescunt.—PLINY.

On the plain between this river and Pæstum Crassus defeated the army of Spartacus. Near its banks in the 15th cent. a battle was fought between the rebellious Barons and the troops of Ferdinand I. when the latter were defeated. N. of the junction of the Calore with the Sele, and between the two rivers, is the Royal Hunting-ground of *Persano*, backed by the range of *Monte Alburno*. It is 30 m. in circumference, and contains a villa residence.

After passing the Sele, prettily placed on the hills to the E. is seen *Capaccio Vecchio*. Its ancient Cathedral is almost the only building remaining. Higher up the hill is *Capaccio Nuovo*, a thriving village, where the inhabitants removed as a healthier spot. Soon after we discover the Temples. The plain extending from Battipaglia to Pæstum is tenanted by wild horses, buffaloes, swine and sheep, guarded by fierce dogs. The *Salso*, which formerly flowed by the walls of the city, is now choked with sand and calcareous deposits, and it overflows the plain, forming stagnant pools, the resort of herds of buffaloes. A good deal of cotton is grown hereabouts, and within these 10 years cultivation has been creeping over the waste tract, owing chiefly to the inhab. of Capaccio Nuovo.

The origin of PÆSTUM, or POSEIDONIA as it was called previous to the Roman conquest, has been attributed by some antiquaries to the Phœnicians, and to the Etruscans by others; while many have endeavoured to assign to it a more remote origin still. Yet the only historical account we have of its origin

from Strabo is, that it was founded by a colony from Sybaris, probably when that city was in its highest prosperity. Strabo adds that it was originally close to the shore, whence it was afterwards removed more inland. Its foundation must have taken place at least B.C. 600, for it was a flourishing colony when the Phocæans founded *Velia* in the reign of Cyrus, about 540 B.C., since Herodotus states that they employed a Poseidonian as the architect of their city. After the defeat of Pyrrhus, B.C. 273, Posidonia shared the fate of all the possessions of the Lucanians, and became a Roman colony under the name of PÆSTUM. Athenæus tells us that the Posidonians, after the loss of their independence, and the abolition of their Greek customs, assembled annually at a solemn festival to revive the recollection, and weep in common over the loss, of their suppressed rites and language. Pæstum soon declined in importance as a Roman colony. It is indeed scarcely mentioned from this period to the era of the Latin poets. In the time of Strabo the atmosphere was already contaminated by malaria, and, as the population diminished, the cultivated plain gradually became converted into marsh-lands. The fall of the Roman empire hastened the ruin of the city. It was one of the first cities in S. Italy which embraced Christianity. The Saracens destroyed it in the 9th cent. The few remaining inhabitants, accompanied by their bishop, took refuge in the hills, and there founded the town of Capaccio Vecchio. Since that time the site has remained deserted. The ruins were despoiled by Robert Guiscard in the 11th centy., to construct the Cathedral of Salerno.

The ancient Walls of the city, built of large masses of travertine, are still erect throughout their entire circumference. They form an irregular pentagon, 2½ m. in circuit, and are in many places 12 ft. high. Remains of 8 towers and 4 gateways may be traced; the E. gateway is almost perfect, and its arch, nearly 60 ft. high, is entire.

Upon its keystones are the vestiges of two bas-reliefs, representing a syren and a dolphin; the style of sculpture in these reliefs, though much defaced, has given rise to many conjectures on their origin. Some remains of the *Aqueduct* from the neighbouring mountains may be seen outside this gateway, with some fragments of the pavement of the streets. From the construction of the walls, and especially of the gateway, it is evident that they are much more recent than the temples. In approaching Pæstum from Salerno, the area within its walls is entered by the N. gateway, outside which was a Necropolis, where several tombs containing Greek armour and vases have been discovered. One of the tombs had beautiful paintings on the walls, representing the departure of warriors, now in the Museum at Naples, but nothing else was found in it but the head of a spear.

The Temples.—These magnificent ruins are, with the exception of those of Athens, the most striking existing records of the genius and taste which inspired the architects of Greece. It is remarkable that they are not even alluded to by any ancient writer, although they are doubtless the most venerable examples of classical architecture in Italy. The principal and most ancient of these temples is the central one of the three, known as the

Temple of Neptune.—(Length of upper step of stylobate, 195 ft. 4 in.; breadth, 78 ft. 10 in.; height of columns, including capitals, 28 ft. 11 in.; diameter of columns at base, 6 ft. 10 in.; number of flutings, 24; entablature, 12 ft. 2 in. Cella: length, 90 ft.; breadth, 43 ft. 4 in. Columns of the cella: height, including capitals, 19 ft. 9 in.; diameter at base, 4 ft. 8 in.; number of flutings, lower range, 20; upper range, 16.) This temple, which is coeval with the earliest period of the Grecian emigration to the South of Italy, "*possesses*," says Mr. Wilkins, "*all the grand characteristics of that*

pre-eminent style of architecture. Solidity, combined with simplicity and grace, distinguish it from the other buildings. . . . Low columns with a great diminution of the shafts, bold projecting capitals, a massive entablature, and triglyphs placed at the angles of the zoophorus, are strong presumptive proofs of its great antiquity; the shafts of the columns diminish in a straight line from the base to the top, although at first sight they have the appearance of swelling in the middle." This deception is caused by the decay of the stone in the lower part of the shafts. The temple of Neptune was hypæthral, or constructed with a cella open to the sky; not a single column is wanting, and the entablature and pediments are nearly entire. The building consists of two peristyles, separated by a wall; the outer peristyle has 6 columns in each front, and 12 in each flank exclusive of those at the angles; upon these 36 columns rest an architrave and frieze. The stylobate is a parallelogram of 3 steps; 5 other steps gave access to the cella, the floor of which is nearly 5 feet above the level of that of the peristyles. Part of the wall of the pronaos, in which the staircase was inserted, is still traceable in the S.E. angle of the cella, which was separated into three divisions by stories of smaller columns divided by a simple architrave; all the columns of the lower file, 14 on each side, still remain, and 8 of the upper—5 on the S. and 3 on the N. side. The stone of which the temple is constructed is Travertine, a calcareous deposit, which forms the surface of the plain: it is similar to the stone so generally used at Rome in the Coliseum, St. Peter's, &c., and is full of petrified reeds and other aquatic plants. From the appearance of several columns, the entire edifice was covered with stucco, and painted, by which the cavities of the stone were concealed.

The Basilica, nearer to the S. gate and to the Silarus. (Length of upper step of stylobate, 179 ft. 9 in.; breadth, 80 ft.; height of columns, includin

capitals, 21 ft.; diameter at base, 4 ft. 9 in.; number of flutings, 20.)—The second temple in point of size and importance is generally called the Basilica, although it by no means corresponds with the usual construction of such an edifice. It is pseudo-dipteral (wanting the interior range of columns), and differs from every other building known, by having 9 columns in each front. Mr. Wilkins considers that this building is coeval with the Temple of Ceres; and that both exhibit a departure from the simple style of ancient architecture. The temple has a peristyle of 50 columns, having 9 in the fronts, and 16 in the flanks. The interior is divided into two parts by a range of columns parallel to the sides, of which only 3 remain; the first of these is supported by 2 steps, which have been considered conclusive evidence of the existence of a cella. Of the entablature, the architrave alone remains, with some small fragments of the frieze; the pediments have altogether disappeared. Among the peculiarities of this edifice it may be mentioned that the shafts of the columns diminish from base to top in a curve; the capitals differ from those of any known temple, both in the form of the ovolo and the necking below it; the lower part of the ovolo is generally ornamented with sculpture, and the antæ of the pronaos diminish like the columns, and have a singular projecting capital. The existence of a cella, and the division of the building into two parts, are regarded as satisfactory proofs that this edifice was neither a basilica nor an atrium, but a temple, dedicated probably to two divinities. This edifice is also built of travertine.

Temple of Vesta, sometimes called the *Temple of Ceres*. (Length of the upper step of stylobate, 107 ft. 10 in.; breadth, 47 ft. 7 in.; height of columns, including capitals, 20 ft. 4 in.; diameter at base, 4 ft. 2 in.; number of flutings, 20; number of flutings in columns of pronaos, 24; supposed width of cella, 25 ft.)—This is the smallest temple, and the nearest to the Salerno gate. It

is hexastyle peripteral; the peristyle is composed of 34 columns, of which 6 are in the fronts and 11 in the flanks, exclusive of the angles. Of the entablature, the architrave alone is entire; the W. pediment remains, and part of the E., with a fragment of the frieze. Within the peristyle it seems to have contained an open vestibule, a cella, and a sanctuary. The shafts of the columns of the peristyle diminish in a straight line; the intervals are little more than a diameter; the mouldings of the upper part, and the triglyphs, with one exception in the centre of the E. front, have all disappeared in consequence of the scaling of the sandstone of which they are built. The columns of the vestibule differ from those of the peristyle in the number of their flutings, and by having circular bases; but nothing remains of them beyond the bases of 4, and a small portion of the shafts. The walls of the cella are destroyed.

"Approaching these temples from the solitary beach," says the author of 'Notes on Naples,' "their huge dusky masses standing alone amidst their mountain wilderness, without a vestige nigh of any power that could have reared them, they look absolutely supernatural. Their grandeur, their gloom, their majesty—there is nothing like the scene on the wide earth. . . . And thus are preserved, for transmission to after generations, relics of the art and refinement and civilisation of bygone times, as sublime as Homer's verse: and fitly they stand amidst Homeric scenes. The Tyrrhene waters wash their classic shores, and, blue and misty through the morning haze, lies the Syren isle of Leucosia off the Posidian point. Minerva's foreland is athwart the sea; and, if Oscan tales are sooth, the Trojan hero landed here at the Posidian port."

The Amphitheatre, &c.—Between the Temples of Neptune and Vesta, there are traces of three buildings: the eastern was an Amphitheatre, as its form indicates; the second is a pile of

ruins, with a broken entablature, capitals, and pilasters, supposed to be the remains of a Circus or *Theatre*. A little W. of the Amphitheatre, marked by the inequality of the ground, are the ruins of another edifice, discovered in 1830, and supposed to be those of a Roman building, to which the name of Temple of Peace has been given.

Pæstum was celebrated by the Latin poets for the beauty and fragrance of its roses, which flowered twice in the year :—

Atque equidem, extremo ni jam sub fine laborum
Vela traham, et terris festinem advertere proram;
Forsitan et pingues hortos quæ cura colendi
Ornaret, canerem, biferique rosaria Pæsti.

VIRGIL. *Georg.* iv. 116.

Leucosiamque petit, tepidique rosaria Pæsti
OVID. *Metam.* xv. 708.

Propertius mentions them in a beautiful passage, as an instance of mortality :—

Vidi ego odorati victura rosaria Pæsti
Sub matutino cocta jacere noto.
Eleg. iv. 5. 59.

Ansonius records their freshness at sunrise from personal observation :—

Vidi Pæstano gaudere rosaria cultu
Exoriente novo roscida Lucifero.
Idyll. xiv.

These roses have disappeared; though a few plants may be found near the ruins of the temples, flowering regularly in May, which Mr. Hogg states agree best with the *Rosa Borrieri*. (Linn. Tr. vol. xii.) The violets of Pæstum were also as celebrated as its roses. Martial commemorates them in the same passage with the honey of Hybla :—

Audet facundo qui carmina mittere Nervæ,
Pallia donavit glaucina Cosme tibi.
Pæstano violas, et cana ligustra colono,
Hyblæis apibus Corsica mella dabit.

Epigr. Lib. ix. 27.

The acanthus grows luxuriantly within the precincts of the temples and around them.

It has been frequently stated that the ruins of Pæstum remained unknown until late in the last cent. The absurdity of such a story may be estimated by the fact that the town of *Capaccio*, where the bishop and his

clergy resided, looks down upon the Temples; and that the only road affording a communication between Salerno and the town of *Vallo* and the district of the *Cilento*, always passed by Pæstum and close to the ruins.

Near the *Portus Alburnus*, at the mouth of the Silarus, was the celebrated Temple erected in honour of Juno Argiva, by Jason and the Argonauts: its situation is placed by Strabo on the l. bank of the river, and on the rt. by Pliny; the best topographers coincide in the position assigned to it by Strabo.

THE LUCANIAN COAST.

Travellers desirous of extending their researches farther S., along the shores of ancient Lucania, will find a new road, connecting Salerno with Vallo, which will enable them to prolong their journey from Pæstum. (A public conveyance has been established between Salerno and Vallo.)

This road leaves Pæstum, and proceeds inland to the village of *Prignano*. Beyond it is *Torchiera*, where a horse-path diverges from the main road to *Agropoli*, a fishing town picturesquely situated in one of the inlets of the Gulf of Salerno. It was the retreat of the Saracens after they were defeated on the banks of the Garigliano. 10 m. S. of it, beyond *Castellabate* (4200 Inhab.), is the *Punta di Licosa*, the S. promontory of the Gulf of Salerno, the *Pro-montorium Posidium* of the ancients, on which the Romans had several villas. The island off this point still retains nearly in the name of *Licosa* its ancient name *Leucosia*, so called from one of the Syrens. The country between

Torchiaia and Vallo is thickly interspersed with villages, and clothed with woods of oaks and chestnut-trees.

The road, after leaving Torchiaia, passes over the *Montes Petilini*, to where Spartacus retreated after his defeat by Crassus, B.C. 71, through the village of Rolino, and crosses the Alento, the ancient *Heies*, called a *nobilis amnis* by Cicero; it follows its l. bank for a short distance, and passes below *Sala di Gioi*. Near this is the *Monte della Stella*, supposed to mark the site of *Petilia*, the capital of Lucania: on the summit is a small chapel and some ruins are still visible. Mercato will be the nearest point to ascend from.

VALLO, about 20 m. from Pæstum, chief town of an agricultural district, is a town of 8000 Inhab.; it contains little to interest the traveller except the surrounding scenery, and the places of classical interest in the neighbourhood. About 2 m. from the mouth of the Alento, and 8 m. from Vallo, is a lofty insulated hill, surmounted by the mediæval castle of *Castellammare della Bruca*, supposed to mark the site of

VELIA, a colony founded by the Phocæans after their evacuation of Corsica (B.C. 540). It was celebrated for the Eleatic school of philosophy, founded by Zeno, a disciple of Parmenides. After it became a Roman colony, Paulus Æmilius was sent there by his physicians, and derived great benefit from the air. Cicero frequently resided in it with his friends Trabatius and Talna; and Horace tells Numenius Vala that he was recommended by his physician Musa to visit it or Salerno for a complaint of his eyes:—

Quæ sit hyems Velie, quod cælum, Vala,
Salerni,
Quorum hominum regio, et qualis via;
nam mihi Balas
Musa supervacuas Antonius.

Epist. l. xv.

On the summit and declivity of the hill are extensive remains of walls, built of polygonal masses of stone at the base, and covered with superstruc-

tures of brick: many of the bricks bear Greek characters. Several Greek sepulchral inscriptions have been discovered. The Portus Veliensis, where Cicero landed in his flight from Rome after the death of Cæsar, where he met Brutus, was probably at Portuallo, near the mouth of the Alento. About 15 m. further down the coast is the promontory which still retains, as the *Punta di Palinuro*, the name of the pilot of Æneas, which the Cumæan Sibyl promised it would eternally preserve. A ruined tower, near the village of Torre, between *Pisciotta* the supposed site of Pyxus, and 3 m. from the promontory, still bears the name of the *Sepolcro di Palinuro*:—

Et statuent tumulum, et tumulo solennia
mittent:
Æternumque locus Palinuri nomen habebit.
Æn. vi. 380.

6 m. from here inland is the village of Centola, upon a hill between the sea and the valley of La Molpa.

The rivers Molpa and Mingardo fall into the sea on the E. side of this promontory. Not far from the Molpa, the ancient *Melfes*, are some ruins which are supposed to mark the site of a city founded by the Roman emigrants before they removed to Amalfi, the modern fishing village of Palinuro. Near it are 2 caverns, called *Le Grotte delle Osse*, from the number of bones which they contain, and which Antonini, in his work on Lucania, regards as those of the seamen of the Roman fleet wrecked here on its return from Africa during the consulate of Cnæus Servilius Cæpio and C. Sempronius Blæsus, B.C. 254, a disaster which compelled Rome to renounce for a time the sovereignty of the seas. Recent researches have shown that these bones belong chiefly to ruminating animals.

4 m. beyond the Molpa is the village of Camerota, and 10 m. E. of it the town of POLICASTRO, which gives the name to the Gulf. It has never recovered from the sack it sustained from Barbarossa in 1544. It is supposed to stand upon the site of the ancient *Buzentum*, a colony from Rhegium

(B.C. 197), whose name is preserved by the *Basento*, a river that flows into the sea $\frac{1}{2}$ m. W. of that town. P. is an archiepiscopal town in an unhealthy situation. There are some antique marble columns sunk into the earth before the cathedral, and a few Latin inscriptions built into the wall of the bell-tower, bearing the names of Germanicus, son of Tiberius, and of Julia his daughter. 8 m. S.E. of the latter town is *Supri*, where several ruins and vestiges of a port are supposed to mark the site of the *Scidrus* of Herodotus, where the Sybarites settled after the destruction of their city (B.C. 510).

The ancient town stood $\frac{1}{2}$ m. E. of the modern, at a spot called *Camerelle*.

From *Sapri* a road of 12 m. falls into the high road to *Calabria*, half way between the post station of *Lagonegro* and *Lauria* (Rte. 155).

III.

NOLA, PALMA, SARNO, SANSEVERINO.

These places can now be most conveniently visited by the rly. which branches off from that to *Capua* at *Cancello*; 5 trains every day from *Naples*, one performing the journey to *Sanseverino* in $2\frac{1}{2}$ hrs.

	Kil.	Miles.
Naples to Cancello (see p. 366)	22	14
Nola	34	21
Palma	41	25
Sarno	49	30
Codola	57	35
San Giorgio	60	37
Sanseverino	65	40
20 m. from Cancello.		

12 kil. *NOLA* stat., an episcopal city of 12,500 Inhab., in the plain, still retains the name and site of one of the most ancient cities of *Campania*, famous for the resistance offered by its fortress to *Hannibal* after the battle of *Cannæ*:—

. . . *Pæno non pervia Nola.*

Sil. It. VIII. 536.

It was here that *Augustus* died, A.D. 14; according to *Tacitus*, in the same house and chamber in which his father *Octavius* had expired. *Nola* has supplied the museums of Europe with one of the most valuable classes of *Fictile Vases* of the *Græco-Italian* period. These vases, known by the name of *Nolano*-Egyptian, and of which there are several magnificent specimens in the *Museo Nazionale*, resemble those of *Corinth* in their general character, and are supposed to have been introduced by the *Corinthian* potters, *Eucheir* and *Eugrammos*, who were brought into Italy by *Demaratus* about 600 years B.C. The material of the *Nolan* vases is a pale yellow clay; the figures are in maroon, some of the accessories are marked with a crimson pigment, the inner markings and details being frequently picked out with the point of a graver. *Nola* has also enriched the cabinets of numismatists with an immense quantity of coins, most of which bear the epigraph *NOLAION*, a sufficient proof that the city was founded by a Greek colony. The interesting inscription in the *Oscan* language, known as the *Cippus Abellanus*, which was found near *Atella*, is preserved in the Museum of the Seminary at *Nola*. In the 5th centy. *Nola* became celebrated for the introduction of church bells, which are said by *Polydore Virgil* and others to have been invented by *Paulinus*, bishop of the city. From this circumstance the church bell is supposed to have been called *Campana* in low *Latinity*, a name derived from the province of *Campania*, in which the city is situated. *Nola* was the birthplace of *Giordano Bruno*, the Dominican philosopher, who fled to England after he had become dissatisfied with his own church, and afterwards to *Helmstadt*, where he was protected by the Duke of *Brunswick*. On his return to Italy he was arrested at *Padua*, and burnt at the stake at *Rome*, in 1600, on the charges of heresy and atheism. *Merliano*, the sculptor, better known as *Giovanni da Nola*, was also born at *Nola* in 1478,

7 kil. *Palma* stat., a town prettily situated on a hill opposite to Ottaiano, on the lower slopes of the hills that encircle Vesuvius. There is a large feudal mansion belonging to the Crown, situated at the foot of a wooded hill, on which are the ruins of an extensive castle.

8 kil. *Sarno* stat., with 14,700 Inhab., is crowned by the picturesque ruin of its mediæval castle, once the principal stronghold of its Count Francesco Coppola, during the conspiracy of the barons against Ferdinand of Aragon, and now a favourite subject for the pencil of the artist. It takes its name from the river Sarno, which gushes from the rock on the N. of the town in a clear and abundant stream. Here Walter de Brienne, the son-in-law of Tancred, died a prisoner in 1205, from the wounds received in his expedition against Frederick II. Between Sarno and Palma are the remains of the Roman aqueduct which supplied Naples and Misenum with the waters of the Sabato.

5 m. *Codola* stat.

2 m. *San Giorgio* stat.

3 m. *Sanseverino* stat.—This village is on the carriage-road from Avellino to Salerno; it is chiefly remarkable for the sepulchral monuments of Tomasso da Sanseverino, High Constable of Naples in 1353, and of other members of the princes of Salerno, in its ch. A rly. is projected from Sanseverino to Salerno, which will enable the tourist to return to Naples by that town, Cava, Pompeii, &c.; or instead of going back by rail to Cancelli, he can now cross the country from Sarno to Nocera in a light carriage through the valley of San Valentino. There is also a good road of 10 miles from Sanseverino to Salerno, passing near Baronisi, the scene of Fra Diavolo's death, and another to Cava and Nocera.

There is a second rly. communication with Sanseverino by Pompeii and Nocera, branching off from the line to Salerno at the Stat. of S. Clemente, performing the distance from S. Cle-

mente in 1 hr. 15 m. 2 trains daily from S. Clemente, at 8.45 A.M. and 3.10 P.M.

IV.

AVELLINO TO SALERNO, 20 m.

This route passes through one of the beautiful districts in Southern Italy. A railway projected.

Leaving Avellino, the road ascends for a short distance one of the branches of the Sabato, through a long and narrow valley, shut in by mountains of considerable height, clothed with timber to their very summit. It passes through the villages of Bellizzi, Contrada, and Celsi, and by the long descent of Laura reaches the valley of Montoro. Proceeding hence through several other villages, the road brings us to

11 m. *Mercato* (700 Inhab.), where it joins the road—I. From Avellino, 13½ m., passing at the 1st m. through *Atripalda* (5500 Inhab.), known for its iron-foundries and paper-mills, and following the course of the Sabato; at the 6th m., through the numerous villages forming the commune of Serino (10,000 Inhab.), supposed to have arisen from the ruins of the ancient *Sabatia*, near which were the sources of the Julian Aqueduct which extended to Naples and Misenum. 3 m. from Serino, higher up the side of Mt. Terminio, is *Volturara*, near which is the Lake of Dragonli, 2 m. in circuit. At the 8th m. is *Solofra*, containing a Ch. with some paintings by Guarini, an artist of considerable merit, but scarcely known beyond the limits of this his native place.

Proceeding to Salerno, we pass through *S. Severino*, situated at the foot of a hill, crowned with the ruins of its mediæval castle, which still retains sufficient evidence of its strength,

The ch. contains the tombs of Tommaso Sanseverino, high-constable in 1353, and of many of his successors, who bore the title of Princes of Salerno. From S. Severino branches off a road on the rt. to Nocera 6 and 7 m., passing through S. Giorgio, and a short line of rly. to S. Clemente Stat., on that from Naples and Pompeii to Salerno. Continuing from S. Severino is

3 m. *Baronisi* (3000 Inhab.). About 6 m. E. of Baronisi is *Giffoni*, which is of considerable geological interest, the limestone rocks which compose the hills around containing fossil fishes of the age of our English lias and inferior oolite. At Baronisi the road divides: one branch ascending the hills on the rt., which command a beautiful view of the whole valley and the sea in the distance; the other, following the rt. bank of the *Erno*, passes through *Acquamela*, where Queen Margaret, widow of Charles III. and mother of Ladislaus and Joanna II., sought refuge from the plague and died in 1412; and proceeds by the large cotton-mills and other manufactories erected within the last 30 years on the *Erno* and *Ajello*. The two roads join again 1½ m. before reaching

6 m. SALERNO (p. 309).

THE DISTRICT WEST OF NAPLES.

I.

POZZUOLI, BAIE, MISENUM, CUMÆ, LITERNUM, PHELEGRÆAN FIELDS, ASTRONI, LAKE OF AGNANO, ETC.

The volcanic region which lies between the Gulfs of Naples and of Gaeta, bounded on the E. by the promontory of Posilipo, is the "hal-

lowed ground" of classical Italy. There is scarcely a spot in the whole district which is not identified with the poetical mythology of Greece, or associated with some name familiar in the history of Rome.

In every part of the district, as in that which surrounds Vesuvius, some of the local antiquaries, especially Martorelli and Mazzocchi, see a permanent record of the Phœnician colonisation of these coasts, in the names of the cities, the lakes, the hills, the headlands, and the islands which lie beyond them; names which commemorate some local peculiarity. Thus, Puteoli is considered to be derived from the Syriac פְּטוּלִי *Petuli*, "contention" (rendered by the term "wrestlings" in the 8th verse of the 30th chapter of Genesis); confirming the statement of Strabo that the fertility of the soil caused frequent struggles for its possession. Avernus is derived from עֲוֵרוֹן *Evoron*, "blindness, or darkness." Lucrinus, from לִקְרִן *Lékeren*, "at the horn," or *port*, a term which explains the expression κέρας *'Akearaois*, applied to it by Hesiod.

Phlegra, and Phlegræus, from פְּלֶא נָהָר *Phelê Géroh*, "wonderful strife," a name appropriate to a tract which was the scene of the wars of the giants and the gods, which Polybius and Strabo have recorded as one of the ancient traditions of the country. Cumæ, from קוּמָה *Komoh*, "an elevated place;" a word constantly used in the Scriptures in the same sense. Baiæ, from בּוֹיָה *Boiah* or *Bo-Jah*, a compound word, signifying, literally, "in it, God," or the "seat of deity." Bauli, from בּוֹעַל *Boal*, "the height." Misenum, from מִשֵּׁן *Meshen*, a "pointed rock." Elysium, from עֵלֶם *Eles*, "joy," or "rejoicing." Acheron, from עֲכֹר *Achor*, "trouble," a word which occurs in the same sense in the 7th chapter of Joshua. Liternum, from לִתְרֵנָה *Liternoh*, "wild fowl," for which the neighbouring woods were so famous that the Romans called them the *Sylva Gallinaria*. Prochyta, from פְּרוּחַת *Per-rochoth*, "eruptions." Pithecusa, from

שפת אש *Pethah-aish*, "open fire." Epomeus, from הפחם *Epechom*, "burning coal." Typhæus, from תאפה *Ty-ophe*, "what is baked by fire." Arimos, the *ἄρῖμος* of Homer, from which Virgil derived his *Inarime*, from הרים *Airim*, "breaking forth." Vesuvius, from בו שוביב *Vo Seveev*, the place of flame; or, more literally, "in it, flame."

Herculaneum, from הרה קליא *Horoh Kalie*, "pregnant with fire." Pompeii, from פום פיה *Pum Peeah*, "the mouth of a burning furnace." Summanus, one of the surnames of Jupiter, perpetuated by the present Monte Somma, from שומן *Somman*, "the obscure," or "the shady." Stabizæ, from שטב *Seteph* or *Sheteph*, "the overflow," or the "inundated." Surrentum, from שירנהים *Shyr Nehym*, or "the Song of Lamentation," in allusion to the plaintive song which the early poets assigned to the three daughters of the Achelous. Capri, from כפרים *Cephorim*, or "the villages," a record of the two villages mentioned by Strabo as having existed in times anterior to his own.

The priesthood of the earliest Greek colonists took advantage of the mysterious terrors inspired by the volcanic phenomena, to engraft upon them the popular features of their mythology. Nothing was so calculated to excite the imagination of a poetical people as the craters of the Phlegrean Fields. It was natural that the priests of Cumæ should invest them with a superstitious character, and that the poets should borrow their imagery from them. Regarding the subject in this light, we may recognise the sources of many of the fables enshrined in the poetry of Greece and Rome. The priests of Avernus, pronouncing their oracles from the caves and secret passages of the woods which clothed its banks, became the Cimmerians dwelling among the darkness of a sunless region. The contests of the first colonists for the possession of the soil, amidst the constant manifestations of volcanic action, suggested the idea of the giants warring against the gods. The convulsions of Ischia typified

the struggles of Typhæus under the rocks of Inarime; the lakes, the forests, the caverns, the mephitic vapours, the nocturnal fires, and the subterranean murmurs of the continent supplied, in all their variety, the well-known features of the Grecian Hades. The craters of the district were peculiarly calculated to suggest the minuter features of the Greek Infernal Regions. The fountains of heated water would suggest the idea of the ever burning Phlegethon; the smouldering fires of the semi-extinct craters would suggest the horrors of Tartarus; the caves and tunnels of the mountains would represent the avenues of Orcus; while the brighter scenes of natural beauty, made more beautiful by contrast, would inspire the idea of Elysium. Thus the external features of the country engrafted on historical traditions became the source of the most popular fables of antiquity.

The Italian antiquaries have endeavoured to define the actual scenes of the demonology of Homer, and to map the progress of Æneas through the mystic regions of the dead. But Homer in all his mythological descriptions left the localities purposely undefined; and although Virgil, blending the creations of his great master with the tradition of the Cumæan Sibyl and other local superstitions, makes Æneas travel in person through the world of spirits, it is impossible to suppose that he intended to describe the actual features or topography of the scene. The localities have retained their ancient names with scarcely any change, and will retain them for ever, associated with the legends of mythology, and the most glorious poetry which ever touched the human heart.

Independently of the charm with which fable and poetry have thus invested the district, every bay and promontory on the coast is crowded with reminiscences of the greatest names in Roman history. The masters of the world were here content to share the possession of a single acre; the orators and philosophers sought the luxuries of a residence in scenes which combined the beauties of nature with the

refinements of aristocratic life; and the patrician matrons of the empire did not disdain to share in the dissipations of Baïæ. What reflections are evoked by the mere mention of Hannibal, Scipio, Lucullus, Marius, Sylla, Pompey, Cæsar, Brutus, Antony, Augustus, and Agrippa! What pictures crowd upon the memory by the recollection of Tiberius, Nero, Hadrian, Antoninus Pius! And if we add to these the names of the men of letters whose memories still linger on the shores of Misenum and Posilipo, we shall have to associate with Homer and with Virgil those of Pindar, Cicero, Horace, Lucretius, Livy, the two Plinys, Martial, Seneca, Phædrus, Athenæus, Silius Italicus, and Statius. Last, but not dearest to the Christian traveller, of all the personal reminiscences we shall mention, is that of the great Apostle of the Gentiles, who finished at Puteoli his long and perilous voyage from Cæsarea, accompanied by St. Luke, by Aristarchus of Thessalonica, and by other prisoners whom Agrippa had sent with them to Rome under the care of the centurion Julius. At Puteoli, St. Paul was hospitably received by his countrymen belonging to the Tyrian quarter in that city, and remained with them a week before he went onwards to Rome.

Carriages.—The hire of a carriage from Naples to the Lake of Fusaro, returning by Baïæ, will be about 25 fr. The best plan will be, after reaching Bagnoli by either of the roads to Posilipo, to drive through Pozzuoli to the Arco Felice, to the site of Cumæ, and to the Lake of Fusaro; thence cross to Baïæ, and from there to the Piscina Mirabilis and to Minisola; and after taking some refreshment in a small house commanding a fine view of the opposite promontory of Misenum, return to Baïæ, drive along the Lucrine Lake to the Sibyl's Cave on Lake Avernus, ascend to the crater of Monte Nuovo, and return along the shore to Pozzuoli, where, if there is time, the Temple of Serapis and the Solfatara may be visited. To effect this it will be necessary to start early.

If a *cicerone* be taken from Naples, his fee will be 6 fr. Competent persons may always be obtained at the principal hotels: at Pozzuoli the traveller will be assailed by numerous guides, who are perhaps better acquainted with the more immediate localities, and who may be hired for 3 or 4 fr.

The old Roman road from Naples to Puteoli, called the *Via Puteolana*, or *Via Antigniana*, proceeded through Antignano and Il Vomero, to the point where the hill is pierced by the Grotta di Posilipo. When it reached that point it descended to Fuorigrotta, and crossed from there over the Monti Leucogei and Monte Olibano to Pozzuoli, where it joined the consular road called the *Via Campana*, a branch of the Domitian Way which led from Rome to Misenum.

At Bagnoli there are several hot-bath establishments close upon the shore, upon emanations of hot air and vapour which issue from the tufa rock. Beneath one of the principal may be seen extensive remains of Thermæ of the Roman period recently discovered.

Between Bagnoli and Pozzuoli there are evidences of the changes in the relative level of the sea and land on the shores of this bay. The ancient cliff, which is of the older stratified volcanic tufa, is now separated from the sea by a low strip of land, composed of submarine deposits, containing shells of species which still exist in the Mediterranean. This deposit consists of horizontal beds of tufa containing imbedded fragments of pumice, obsidian, and trachyte, alternating with beds of sea-rolled fragments and ferruginous sand, containing the marine shells. In these beds are also fragments of mosaic pavements, and bones of animals, showing that they have been raised since the Roman times. In some places the surface of the deposit is 20 ft. above the present sea-level; in others it is so low that it is necessary to protect it by a wall, as the sea is now encroaching upon it: indeed, since the construction of the new road, and the cuttings which

it rendered necessary, very little of this deposit is to be seen. Mr. Babbage observed the wave-mark in the ancient cliff at the height of 32 ft. above the present sea-level, and found the cliff itself, along the line of that wave-mark, bored by lithodomi, the shells of which are still visible in the perforations they have drilled.

The road to Pozzuoli is interesting. Beyond Bagnoli it cuts through the Monte Olibano, the *Opus Bævos* or the barren mountain, composed of the trachytic lava ejected by the ancient eruptions of the Solfatara, which recalls the lost town of *Allibæ*, of which coins have been discovered in the neighbourhood, and the site of which is supposed to have been covered by the eruption of 1198. The lava of Olibano entered the sea with a front not less than a quarter of a mile broad, and upwards of 70 ft. high. It rests upon a thick deposit of scoræ and ashes: the trachytic lava is extensively quarried here for building stone, giving employment to several hundred convicts. On the summit of the hill may be seen the specus or watercourse of the Julian Aqueduct, which traversed the mountain in its passage from Capodimonte to Misenum.

POZZUOLI.

Ciceroni.—On entering Pozzuoli, the traveller will be beset by ciceroni and by dealers in antiquities. For years the town has enjoyed the reputation of manufacturing these articles, which are made with considerable skill, and are buried in damp earth to give them the stains of age. The traveller should avoid making any purchases on the spot, however real the objects may appear.

POZZUOLI is situated on a point of land formed by the older tufa of the district, on the N. shore of the gulf. The earliest

Cumæan colonists called it *Puteoli*, a name subsequently changed into that of *Dicæarchia*, in testimony, as Festus tells us, of the just principles of its government: *quod ea civitas quondam justissime regebatur*. About 500 years before the Christian era, this Cumæan colony was augmented by one from Samos. Three centuries later, the Romans made it the emporium of their eastern commerce, and restored the name of *Puteoli*. In the Second Punic War, the city was fortified by the Consul Fabius, whom the Roman Senate had sent with 6000 men to defend it against Hannibal, which he did with success. After the Social War it became a Roman municipium. Cicero describes it as a little Rome, *pusilla Roma*, and in one of his epistles to Atticus, calls the neighbouring coast *Puteolana et Cumana regna*. Augustus made it a Roman colony. Nero gave it the title of *Puteoli Augusta*; Vespasian added to this the epithet *Flavia*, and restored the roads of the district as an acknowledgment of the support the city had given him against Capua, which had embraced the cause of Vitellius. Strabo describes it as being, in his time, a place of extensive commerce with Alexandria, a statement confirmed by numerous inscriptions discovered in the town, and relating to the merchants trading with Asia Minor, Syria, and Egypt. Two of these inscriptions are among the most important historical monuments found in Southern Italy. They are written in Greek capitals on two slabs, and are supposed to date from the reign of Marcus Aurelius. The first is a letter from "the Tyrians dwelling in Puteoli" to the senate and people of "Tyre, the metropolis of Phœnicia." The second is the senate's answer. The letter reminds the senate of the ancient superiority of the Tyrian station, or as we should now say the Tyrian *Factory* at Puteoli, to the other stations in the city, both in magnificence and magnitude. It represents the diminished number of its members, the tax imposed by the Roman government for permission to reside, the necessary

expense of maintaining the sacrifices and worship of the paternal deities in the Temples, the cessation of fees from navigators and merchants, the neglect of the station at Rome to contribute its share to the cost of the Puteoli establishment, and the heavy tax recently laid upon it by the city in requiring the station to defray the expenses of the games of the Buthysia. The answer of the senate requires the Roman station to pay the accustomed contribution. A fact which may be gathered from this Tyrian correspondence is that the Phœnicians had only two stations in Italy, one at Puteoli and one at Rome. St. Luke, therefore, in his narrative of St. Paul's voyage, could truly say that they found "brethren" in both cities.

During the period of the Roman rule the city was frequented by the patricians of the capital on account of its mineral waters. The existing ruins prove that the city must have extended at that period nearly to the Solfatara. This prosperity was arrested by the fall of the Roman Empire. With the loss of its commerce the city rapidly declined. In the 5th cent. it was plundered by Alaric, Genseric and Totila; and what they spared was destroyed by earthquakes or submerged by the subsidence of the land. In the 9th the Dukes of Benevento reduced the city once more to ruin; in the 10th it was seized by the Saracens; in the 11th, it suffered from the eruption of the Solfatara; in the 15th it was damaged by the earthquake of 1456; in the 16th it was attacked by the Turks. But shortly before this last invasion, a more fatal enemy, the eruption which formed the Monte Nuovo, had desolated the entire district, and the city, long infected with malaria in the summer season, had been abandoned by the bulk of its inhabitants. From this disaster Pozzuoli has never recovered. After the terror caused by the upheaval of Monte Nuovo had somewhat subsided, Don Pedro de Toledo, in order to encourage the inhabitants to return to the deserted site, built the fortified palace

now used as the barracks, and employed the pupils of Raphael to decorate it with frescoes, in imitation of those which had just been discovered in the tombs of the Via Consularis. The viceroy also induced his friend, the great Andrea Doria, to occupy a villa in the town. But the results of these efforts were merely temporary, and the unhealthiness of the site, which had so fatally decimated the French army under D'Aubigny and Montpensier, deterred any attempt to revive Pozzuoli as a summer watering-place. At the present time it presents few indications of its ancient prosperity. Although still an episcopal city, and the chief town of a distretto, its Pop. is under 12,000. Pozzuoli was the scene of the last debaucheries and miserable death of Sylla. Cicero in his Oration *pro Plancio*, tells us that, on landing at Puteoli flushed with the success of his Sicilian quæstorship, the idlers at the baths, instead of congratulating him on the brilliancy of his administration, were so ignorant of his honours that one of them asked him when he had left Rome, and what was the news there. *Cui cum respondissem, me a provincia decedere; etiam mehercules, inquit, ut opinor ex Africa.* In the 12th centy. King Roger, and in the 13th Frederick II., resided here for the benefit of the waters. In the 15th centy. the Duke de Montpensier, the viceroy of Charles VIII., died here after the capitulation of Atella, a prisoner on parole to Gonsalvo de Cordova (Oct. 5, 1495); and a few years afterwards his son was so overcome with grief at the sight of the tomb of his father, that he fell dead upon the spot.

The Cathedral, dedicated to S. Proculus, stands on the site of the Roman Temple erected and dedicated by L. Calpurnius to Augustus. The architect, as an inscription records, was L. Cocceius. The building still retains abundant evidence of its origin in its massive masonry of white marble, and in the 6 Corinthian columns built into one of the side walls. The remain

of S. Proculus, and of two other saints, are here preserved, and are the objects of great veneration. Besides the Duke de Montpensier and his son, *Pergolesi*, the eminent musical composer, lies buried within its walls.

The Piazza Maggiore contains a senatorial statue, bearing the name of *Q. Flavius Mavortius Lollianus*; it was found in 1704, without the head: the present one, although antique, is a recent addition. The modern statue records the public services of the Bishop de Leon y Cardenas, viceroy of Sicily under Philip III. The *Piazza della Malva* is supposed to occupy the site of the ancient quay. In it was found, during Addison's visit in 1693, the marble pedestal with bas-reliefs of the 14 cities of Asia, now in the Museum at Naples, where are also the 5 Arabic inscriptions found in the walls of some houses, recording the gratitude of the Saracens for the peaceful home which they enjoyed here in the 11th and 12th cents.

The Temple of Jupiter Serapis or *Serapeon*, reached by a lane on the rt., at the W. extremity of the town. Falconi, in his account of the elevation of Monte Nuovo in 1538, mentions, among the effects of the eruption, the retirement of the sea from the shores of the Bay of Baia, and the appearance of two springs "in the ruins recently uncovered, the one of hot salt water in front of the house which was the queen's, the other of cold and tasteless water, on the shore nearer to the mountain." These ruins are those now known as the *Serapeon*. Don Pedro de Toledo, who built a palace after the eruption, on what was probably the site of "the queen's house," made no attempt to uncover the ruins, which after his death were forgotten. The site became overgrown with trees and brushwood, so that in the last cent. the building was no longer to be seen. In 1750, when the *Toledo Palace* was converted into barracks, the upper parts of three columns

were observed projecting above the soil, amidst the bushes which had so long concealed them. Charles III. gave orders that they should be disinterred. The result was the discovery of an edifice rich in marble decorations, and filled with such quantities of broken sculpture as to suggest the idea that it had been the general depository for the fragments and ruins of all the temples in the city when the heathen edifices were suppressed. This building, which has excited more interest among men of science than any other ruin in Italy, consists of a quadrilateral atrium surrounded with chambers, and a circular temple in the centre. The court is 140 ft. long and 122 wide; the main entrance is in the S.W. side, which is next the sea, by a doorway of a central and 2 lateral passages, forming a sort of vestibule supported by 6 pilasters. The court was surrounded internally by a portico supported by 48 columns, partly of marble and partly granite, beneath which were 32 small chambers, of which 16 were entered from the court, and 16 from the outside, without any apparent communication with the interior. The remains of stairs prove that they had an upper story. The chambers in the angles of the N.E. side, are twice the size of the others; they have channels in their walls for the passage of water, and are surrounded by marble seats supported by dolphins. When first discovered they were lined with marble. Between the two large chambers the wall of the building is recessed, so as to form a semicircular niche. In front of this was a pronaos of 6 Corinthian columns and 2 pilasters, which appear, from the broken sculpture found near them, to have supported a richly decorated frieze, and to have been the loftiest portion of the edifice. Three of these columns are still erect; they each are cut out of a single block of cipolino, 40 ft. 3 in. high; one of them is cracked nearly in the centre, the other two are entire. The three others lie fallen in fragments on the ground. The court itself was paved with marble. Beneath it, at the depth of 6 ft., a more ancient pave-

ment of mosaic has been discovered, with a channel underneath it for carrying off the water of the springs. In the middle of the court was a circular temple, elevated 3 ft. above the floor of the court, and surrounded by a peristyle of 16 Corinthian columns of African marble, which were removed to decorate the theatre at the Palace of Caserta. Between the pedestals, which still remain, are small cylindrical vases, with spiral flutings, which are supposed to have been used to hold the lustral waters or the blood of the victims. It was entered by 4 flights of steps, facing the 4 sides of the building; two of them have bronze rings, for the purpose, it is supposed, of holding the animals used for the sacrifices. The pavement inclined towards the centre, where there was a perforated stone for carrying off the blood. In this area was found a rectangular altar, with a channel in the side for the same purpose. In front of the large columns of the pronaos were pedestals for statues, and smaller pedestals were placed between the columns of the portico. The building, in all essential points, has an identity of arrangement with the Iseon at Pompeii, and with the Serapeon at Alexandria, as it is described in the *Historia Ecclesiastica* of Rufinus. In two inscriptions found on the pedestals in front of the central columns of the pronaos, and relating to the restorations by Marcus Aurelius and Septimius Severus, the building is mentioned as the *Ædes* of Serapis, a term which occurs also in the Iseon at Pompeii. Other inscriptions were seen by Martorelli and Paolini on the pilasters at the entrance, with the words *Dusari sacrum*, Dusaris being the Phœnician Bacchus, the Osiris or Serapis of the Egyptians. In the semicircular niche was found the statue of Serapis now in the Museum at Naples. The Greek inscriptions in which the Tyrian merchants refer to the expense of maintaining their "paternal worship in the Temples," supply authentic evidence that the worship of the Egyptian divinity existed here as late as the 2nd centy.

In spite of these facts, and of the existence of the Iseon at Pompeii, some antiquaries have questioned whether the Egyptian worship was tolerated at this period, and have argued, from the channels for conveying water, that the building was a mere establishment of Baths, forgetting the statements of Apuleius and Arnobius, that water was as necessary as fire in the service of the Egyptian temples.

The *Physical Changes* of which the ruin presents so remarkable a memorial, have been the subject of even more disputes than the architectural character of the edifice. The three cipollino columns of the pronaos present a history of these changes in characters which every one may read, and which no controversy can alter. This history comprises two distinct epochs, one of subsidence and submerision beneath the water of the sea, the other of elevation above its level. The lower portion of the columns, for about 12 ft. above the pedestals, has a smooth surface, but exhibiting at different heights distinct traces of ancient water marks. Above this portion, the columns for about 9 ft. are perforated with holes, drilled deep into their substance by the *lithodromus* (the *modiola lithophaga* of Lamarck), a species of boring bivalve shell still existing in the neighbouring sea. The upper half of the columns is uninjured, except by exposure to the weather and by the action of the waves. These appearances were at first attributed to an elevation of the sea above its present level, an hypothesis now known to be untenable, since all the changes on the shores of the Gulf of Naples have been proved to be local. There is no doubt that the coast of the Bay of Baia has undergone alternate changes of subsidence and elevation from the date of the foundation of this building. When the mosaic pavement we have mentioned as existing 6 ft. beneath the present floor of the court was first formed, it is obvious that it must have been some feet above the level of the sea, a fact of which the existence of

one of them is hot, the others cold. The hot spring is called the *Acqua dell' Antro*, because it issues from a small cavern. It is a bright, clear, and copious stream. The temperature is about 106° Fahr.; it varies slightly with the season. It contains carbonates of soda, lime, magnesia, and iron, sulphates of soda and lime, and muriates of soda, lime, magnesia, and alumina; carbonate of soda is in excess. It is in great repute, both for internal and external maladies. Internally it is used with advantage in dyspepsia, gout, and visceral obstructions; externally, in rheumatic affections, scrofula, and diseases of the skin. The cold springs, called the *Acqua de' Lipposi*, and the *Acqua Media*, contain very nearly the same materials as the *Acqua dell' Antro*, with carbonic acid gas; but in consequence of their lower temperature, they are not so much used. The *Acqua de' Lipposi* is used in affections of the eyes. The *Acqua Media* has some analogy with that of Seltzer.

The Mole of Pozzuoli, called by Seneca *Pila*, and by Suetonius *Moles Puteolana*, is an interesting example of a pier built on what was called the Greek principle, —a series of piles of massive masonry, connected by arches which sufficed to break the force of the waves, while they prevented the accumulation of sand inside. It is supposed that there were originally 25 piles, sustaining 24 arches, with a lighthouse at the extremity. Only 13 piles are now above water; 3 others are visible beneath it. They are built of brick faced with stone, and are firmly held together by a cement partly composed of volcanic sand, extolled by Vitruvius and by Strabo for its power of hardening under water, and known under the modern name of *pozzolana*. The date of the construction of this mole is not known, but it was certainly anterior to the 2nd cent., as an inscription fished up from the sea in 1575, and preserved over the city gate, records its restoration by Antoninus Pius, in accordance with a promise made by Hadrian—*Opus pilarum vi*

maris conlapsum a divo patre suo promissum Antoninus restituit. This mole has been frequently called the Bridge of Caligula, a structure which the historians describe as a bridge of boats, attached, as Suetonius expresses it, *ad Puteolanas Moles*, for the purpose of forming a continuation of the Via Puteolana across the bay to Baiæ, or as Dion Cassius asserts, to Bauli. To construct this bridge Caligula seized every vessel he could find in all the ports of Italy, so that the peninsula was thereby reduced to a state of famine for want of ships to import corn for the sustenance of the people. Suetonius describes the drunken orgies, the cruelty, and the pomp with which the bridge was inaugurated:—the ludicrous processions in which Caligula traversed it, one day on horseback, wearing the cuirass of Alexander, and the next day in a biga, bearing before him the young Darius, whom the Parthians had placed in his power as a hostage;—the shops and taverns which were erected at intervals on the bridge for the entertainment of the passengers, and the illuminations on the hills at night, which lit up the whole gulf as in open day. In spite, however, of this display, the bridge appears to have been a temporary structure, which probably did not survive the tyrant who constructed it. The piles of the Mole exhibit also alternations of subsidence beneath the level of the sea and of subsequent elevation above it. The springing of some of the arches is still under water, and yet, as Mr. Babbage pointed out, the last pile but one towards the shore is covered with barnacles and perforated by lithodomi at the height of 10 ft. above the present level of the sea; while similar perforations are visible on the sixth pile at less than 4 ft. above it.

Temple of Neptune,—a mass of building on the shore W. of the Serapeon, now under water, with the upper portions of the columns just visible at the surface. If the name be correctly given to this ruin, it was the Temple in which Augustus sacrificed A.C. 31.

before he sailed on the expedition to Greece which ended in the battle of Actium; it was also the building under whose portico Cicero's friend, Avianus, was accustomed to promenade. *O præclarum prospectum! Puteolos videmus: at familiarem nostrum Avianum, fortasse in porticu Neptuni ambulantiem non videmus.*—*Cic. Lucullus, Acad. 2.*

Temple of the Nymphs,—another building under water, but the name is conjectural. Several columns of granite, giallo antico, and other marbles, statues, lustral vases, and other sculptured remains, have been recovered from the ruins. Near this is the supposed site of the *Temple of Juno Pronuba*. The Temple of the Nymphs is described by Philostratus as the scene of the interview between Apollonius Thyaneus and his pupil Demetrius, the Cynic philosopher.

Villa of Cicero.—At a short distance beyond the Temple of the Nymphs, on the seashore, are the ruins which there are good reasons for regarding as those of Cicero's *Villa Puteolana*. The position corresponds with the description of Pliny and with the frequent indications which Cicero himself has given of it in his Letters to Atticus. Pliny tells us that the villa was situated on the sea shore between Puteoli and Avernus, that it was admired for its portico and its woods, that Cicero called it the Academy, after the example of that at Athens, and wrote here the *Academicæ* and the *De Fato*. He says that at Cicero's death it became the property of Antistius Vetus, and that shortly afterwards a warm spring burst forth in the basement of the building, the waters of which possessed extraordinary virtues in diseases of the eye. Cicero in several of his letters speaks with delight of his two villas, the Cumæan situated on the hills, and the Puteolan with its walks along the shore. In one of his letters to Atticus, he says the amenity of both is such that he hesitates to choose between them, *Est me-*

hercule, ut dicis, utriusque loci tanta amœnitas, ut dubitem, utra anteponenda est. In another he says: *Perpaucis diebus in Pompeianum: post in hæc Puteolana et Cumana regna renavigaro. O loca cæteroqui valde expetenda, interpellantium autem multitudine pœne fugienda!* (xiv. 16.) Ælius Spartianus tells us that Hadrian, who died at Baiaë A.D. 138, was buried in Cicero's Villa at Puteoli, and that Antoninus erected a temple on the spot. In this temporary sepulchre the body is supposed to have remained until the mausoleum at Rome was ready for its reception. The ruins which now remain consist of a few detached masses partly covered by the sea.

Baths,—a mass of ruins near the Amphitheatre, of which only enough remains to show that it was square externally and round internally. It has the appearance of having been the hall of a bath, though it is commonly misnamed the *Temple of Diana*. Near it, and probably forming part of the same establishment, on a hill overlooking the bay, are some massive walls of reticulated brick-work, divided into parallel chambers with niches for statues. This ruin has been sometimes called the Temple of Neptune. Other baths and warm springs have been found in the grounds of the *Villa Cardito*, which is celebrated for the beauty of its site. The *Piscina*, commonly called the Labyrinth, situated in the *Villa Lusciano*, is supposed to have been used either for collecting the rain water from the Amphitheatre, or for holding the water for the Naumachia. The *Piscina Grande*, with a vaulted roof resting on three rows of pilasters, 10 in each, is of great size and solidity, and is still used as a reservoir. Near it are seen the remains of the branch which diverged to Puteoli from the Julian aqueduct in its passage from Posilipo to Misenum. The ancient tunnel in the mountain, by which the town derives its present supply of water, was restored by Don Pedro de Toledo. The hills in the neighbourhood are covered with ruins

of baths and minor edifices, to which various names have been given, but which it would be an unprofitable task to describe.

Temple of Antinous.—In the *Villa Licastro* some beautiful columns were discovered in 1838, with capitals of elaborate workmanship, and fragments of marble arches. A statue of Antinous, found among the ruins, gave them a name.

Amphitheatre, situated on the hill behind the town, the most perfect of the existing ruins, though much injured by time and spoliation. It is built on three rows of arches, the first composed of large blocks of masonry, the others of reticulated brickwork. An outer portico surrounded the entire building. There were two principal entrances at the extremities, and two smaller ones at the sides, leading to the arena and the substructions. The large entrances were approached by a triple row of arcaded porticos covered with marble. Large broad staircases led to the different floors. Internally the *cavea* had 4 ranges of seats, divided by flights of stairs into several *cunei*. The appropriation of these ranges of seats to the different classes of spectators is supposed to have been first introduced in this building, for Suetonius states that it was in consequence of an insult offered to a Roman senator, whose rank was not recognised in the crowd at the Puteolan games, that Augustus published a law regulating the seats in the theatres. The seat for the emperor has large Corinthian columns of black marble. The arena, filled with earth, had been planted with vines, fig-trees, and pomegranates. The researches begun in 1838, and continued to this day, have cleared it and brought to light subterranean works of vast extent under the arena itself. These substructions are lighted by apertures at regular distances along the whole circuit. Connected with them are the dens for the animals, built of the most solid masonry. In the podium or

parapet of the arena are several doors communicating by stairs with the subterranean chambers. Numerous lamps, fragments of columns, and architectural ornaments of considerable taste were discovered during the excavations. The dimensions of the amphitheatre are 480 ft. in the major axis of the ellipse, and 382 in the minor. The length of the arena is 336 ft., the width is 138 ft. The building is therefore larger than that of Pompeii, and smaller than that of Capua, which it resembles in its substructions. In early times it was celebrated for the games of the *Buthysia*, a sort of bull-fight, which was maintained by a tax levied on the Tyrian merchants. We know from Suetonius, that it was famous for its gladiatorial combats. Nero entertained *Tiridates*, king of Armenia, with a display of both spectacles within its walls; and Dion Cassius relates how the emperor astonished the Asiatic monarch by descending himself into the arena, where he killed several wild beasts, and transfixed two bulls with the same javelin. In the reign of Diocletian, S. Januarius and his companions are said to have been exposed here, without injury, to the fury of the wild animals, and to have been afterwards imprisoned in the building, before they were removed to the scene of their martyrdom near the *Solfatara*. Two of the chambers under the arcade are supposed to have been their prison, and have been consecrated as a chapel under the name of the *Carceri di S. Gennaro*.

Theatre, a ruin covered with trees and vines, and occupying an extensive space. The principal portions now visible are the rows of arches which mark the two stories of the building, some corridors, the entrances below the vaults which sustained the seats, and a portico.

Proceeding along the *Via Cumana* we find an extensive ruin, which has been the subject of much controversy. Some antiquaries called it *Cicero's villa*; whilst others supposed it to mark the

site of the *Circus*, in which the games instituted by Antoninus Pius in honour of Hadrian were celebrated. It is now generally supposed to be the ancient *Stadium*.

Tombs.—The 3 Roman roads which connected Puteoli with Capua, Naples, and Cumæ, are bordered with ruined tombs of interest. The 1st and most important of these roads is the *Via Campana*, which led to Capua, along the valley which lies between Monte Barbaro and Astroni. The 2nd the *Via Puteolana* or *Antiniana*, which led to Naples. The 3rd the *Via Cumana*, a branch of the *Via Domitiana*, and led to Cumæ. The tombs on the *Via Consularis* commence near the ch. of the Nunziata. They are chiefly columbaria, and are remarkable for their interior decorations, and for the objects which have been found in them. At present some are externally little more than masses of brickwork; others are in the form of temples or towers, others are simple columns. One of them, opposite the little ch. of San Vito, is a large rectangular chamber, with a semicircular roof supported by two rows of pilasters in stucco, the lowest of which rests upon a horizontal band or moulding about 8 or 9 ft. from the floor. Below this moulding is a row of niches running round the entire chamber; above it there are three similar rows at the sides, and four rows at the ends. At the end and at the sides are massive tombs supported by heavy columns at the angles, with a closed arch between them to sustain the mass which formed the superstructure. Over the one at the end is a window formed by a long slit in the thickness of the wall, which is sloped away on the inside like the loopholes of the archers in a mediæval fortress. When first opened in the 15th cent., the interior was decorated with stuccos and paintings of great beauty, representing arabesques, foliage, &c. So great was the interest excited by this discovery that *Morto da Feltro*, the pupil of *Giorgione*, made a pilgrimage from Rome to Pozzuoli, as Vasari tells

us, for the purpose of copying the reliefs and grottesche. Another tomb is remarkable as having stairs leading to an upper floor, and vaulted roofs to each; the walls of the lower floor have large recesses, as if intended for the reception of sarcophagi, those of the upper floor have a double row of niches for cinerary urns. Another is a cylindrical tomb, on a square basement, and though injured and overgrown with shrubs, it still indicates its general design. Beyond it are numerous columbaria, inscribed with the names of the inmates. The inscription on that of *Sestia* records that it was erected by the people to commemorate her munificence to the colony. In the columbarium of the *Lacena* family the ashes were found in glass urns, wrapt in cloth of gold, and deposited in small marble chests. Two coins of Antoninus and Faustina which were found with them fix the date of the monument at about the middle of the 2nd cent. In the adjoining columbarium the ashes of the liberti were found preserved in marble or glass urns; those of the slaves were in earthen vessels. The principal niche of this sepulchre and its spiral columns were richly decorated with mosaics of birds, shells, and plants. Recent excavations along this road have brought to light other interesting tombs, in which many valuable objects, including lamps, lachrymatories, and tazze, of great beauty, have been found. The ancient pavement of the road, still perfect in some places, is composed of massive rectangular blocks of lava, furrowed transversely, and the marks of chariot-wheels are still traceable. It is impossible to walk over this road without feelings of deep and solemn interest. It carries us back twenty centuries, conveying the impression that we are treading the very pavement which was travelled over by the greatest names in Roman history, and by St. Paul, who landed at Puteoli, from whence he journeyed to Rome.

The tombs of the *Via Puteolana*, which may be examined on our way to the Solfatara, though less numerous,

have supplied the Museum at Naples with some very interesting objects. At the spot called La Vigna is the tomb of the *Calpurnia* family, in which several sarcophagi were found, with an inscription recording its erection by the merchants trading with Asia, Syria, and Alexandria. On the other side of the road is a pedestal which bore an inscription recording its erection by the Decurions, at the public expense, to *Gavia*, a young girl of the *Marcian* family. Near it is a large sepulchral chamber, richly decorated internally; the walls are faced with marble, the vaulted roof and floor covered with mosaics of considerable elegance and grace, among which we recognise the ship, the Nereid, and the sea-horse carrying the deceased to the regions of the blessed. Four large sarcophagi, with bas-reliefs of inferior workmanship, representing the genius of death, the fates, and other divinities, were found in this tomb. Beyond it, a general Cemetery has been discovered, buried under the stream of lava which flowed from the Solfatara in 1198. The ground was filled with cinerary urns, and with skeletons buried in the earth beneath coverings of tiles,—a mode of interment which has suggested the probability that this was a cemetery of the plebeians. With these remains were found vast quantities of personal ornaments in glass and bone, with a collection of lamps more varied in form and more richly decorated with bas-reliefs than have ever been discovered in one spot of the same extent.

The Cappuccini.—Between Pozzuoli and the Solfatara is the Monastery of the Cappuccini with its ch. erected in 1580 by the Neapolitans to S. Januarius, who is said to have suffered martyrdom on this hill, A.D. 305. The stone on which he is said to have been beheaded, is preserved in the chapel which bears his name. In the garden is the cistern, supported by arches resting on pilasters, to preserve the water from being contaminated by the gases emitted by the soil. The

view from the convent over the hills which bound the Gulf of Pozzuoli is very fine. Near the monastery is a tunnel, which led in the direction of the Lake of Agnano. It is now closed.

THE SOLFATARA,

A semi-extinct volcano, about midway between Pozzuoli and the Lake of Agnano (a fee of 50 centimes exacted at the gate for admittance). It is an oval but irregular plain, surrounded by broken hills of pumiceous tufa, the ancient walls of the crater. In the centre is a mass of trachyte, protruding through the stratified tufa. From the hollow sound which the surface gives out when it is struck, the crater is supposed to form a large vaulted chasm below the present floor. From some of the crevices of its rocks it is perpetually exhaling steam and noxious gases. These crevices are known by the name of *fumaroli*. The gases are chiefly sulphuretted hydrogen, mixed, as Dr. Daubeny has ascertained, with a minute portion of chlorine gas and muriate of ammonia. Sulphur, alum, and sulphate of iron abound in the cracks and apertures of the rocks. At the suggestion of Breislak, Baron Brentano in the last cent. established an alum manufactory, and obtained the necessary water by condensing the steam of the *fumaroli*; but the works were carried on in too desultory a manner to produce any profitable results. Strabo, who describes the Solfatara under the name of the *Ἡφαίστρον Ἀγρὰ*, the *Forum Vulcani*, mentions, on the authority of Pindar and Timæus, that in ancient times a communication was believed to exist between Ischia and the Phlegræan Fields; and it has frequently been observed that when Vesuvius is quiet, the Solfatara gives signs of activity by the emission of unusual volumes of smoke and vapour, and by internal noises. The only eruption from this crater of which we have any record, occurred in 1198. It poured forth the stream of lava which may be traced

from the opening in the S.E. side of the crater to the sea, covering in its passage the ancient cemetery on the Via Puteolana. This lava decomposes into a kind of ochreous earth, which derives its yellow colour from oxide of iron, but becomes red on being burnt, and is then used as a pigment. It appears from an inscription found near the crater, that there was a temple to Hercules on some part of the hill; but as no trace of it exists, it was probably destroyed by the eruption of 1198.

Monti Leucogei.—The hills on the E. of the Solfatara retain their ancient name of *Colles Leucogai*, derived from the white colour of the rocks at their surface, and from certain saline efflorescences. Pliny says that this powder was highly prized by the Romans, who used it to give a colour to their *alica*, a preparation of grain which appears to have corresponded with our groats. He gives a remarkable proof of its value in the statement that Augustus issued a decree ordering the payment of 20,000 sesterces (160*l.*) annually to the city of Naples for a regular supply of the powder.

The Pisciarelli, called by Pliny the *Fontes Leucogai*, are aluminous waters of a peculiar character, issuing from the foot of the Monte Siccio, which formed part of the ancient cone of the Solfatara. They gush out of the rock at the base of this hill in a ravine which lies between the Lake of Agnano and the Solfatara, from whose fiery abyss they evidently have their source. On approaching the rock, a noise of boiling water is heard deep-seated within the mountain, as if proceeding from the hollow caverns beneath. The general aspect of the valley bears a strong resemblance to that crater; the soil is hot, and abounds in fumaroles. The water issues at a very high temperature, and is appropriately called by the peasantry the *Acqua della Bolla*. It contains sulphates of alum, of lime, and of iron, sulphureous acid, and sulphuretted hydrogen gas. Pliny describes it as beneficial in diseases of the eye.

In modern times it has obtained a high reputation among the lower orders as a remedy for diseases of the skin.

MONTE NUOVO.

Between Pozzuoli and the Monte Nuovo the coast forms a long and regular curve, in which the traveller will have a good opportunity of examining the recent submarine deposits which separate the ancient line of coast from the sea. This tract, called *La Starza*, is broader than that on the coast of Bagnoli: it consists of vegetable soil of great fertility, resting on horizontal beds of ashes, pumice, lapilli, and argillaceous tufa, containing marine shells and fragments of masonry, and varying in height from 12 to 20 ft. above the level of the sea. Behind this level tract is the ancient cliff, now inland.

Monte Nuovo is situated on the coast 1½ m. from Pozzuoli. The history of its formation has been recorded by four witnesses of the eruption, Marcantonio delli Falconi, Pietro Giacomo di Toledo, Simone Porzio, and Francesco di Nero. The accounts of the two former, now among the rarities of Italian literature, may be seen in the library of the British Museum. That of the third is scarce in its separate form under the title of *De Conflagratione Agri Puteolani*, but is included in the general collection of his works. That of the fourth will be found translated in the Quarterly Journal of the Geological Society. They confirm each other on all the material points of the eruption, with very slight discrepancies in the minuter details. It appears that from 1536 to 1538, the district W. of Naples was convulsed by frequent earthquakes. In September, 1538, they succeeded each other with alarming rapidity; and on the day and night of the 28th of the month, the district was convulsed by upwards of 20 shocks, which elevated the whole coast from Misenum to Coroglio so

considerably that the sea is described as having retired to a distance of about 200 paces from the ancient coast-line, leaving large quantities of dead fish upon the strip of land thus upraised above the level of the sea. At the same time the ancient volcanic tufa which forms the fundamental rock of the district, sank down, forming a gulf from which cold, and afterwards hot water issued. This was followed, on the 29th, by dense volumes of steam, charged with pumiceous ashes and lapilli, which condensed in the atmosphere and fell upon the surrounding country in showers of black mud, some of which was carried as far as Naples, deluging Pozzuoli as it passed. Early in the morning of the 30th, the character of the eruption suddenly changed. The discharge of heated water and mud ceased; and the mouth of the new crater ejected with a noise like thunder volleys of masses of ashes and red-hot pumice. Two of the observers state that these stones were "larger than an ox," and that they were projected to the height of a mile and a half above the orifice, into which most of them fell back. The lighter ashes were thrown out in such quantities that they covered the whole country, and some were carried by the wind as far as parts of Calabria, more than 150 m. distant. The atmosphere was filled with such noxious gases that quantities of birds fell dead upon the ground, and "animals of various kinds gave themselves up a prey to man." On the 3rd day the eruption ceased, having formed, by the accumulated ejections, a mountain about $1\frac{1}{2}$ m. in circumference, and 440 ft. above the level of the sea; completely covering the village of *Tripergola*, containing a villa of the Anjou kings, an hospital and baths erected by Charles II., the ruins of the villa of Agrippina in its vicinity, the canal constructed by Agrippa as a communication between Avernus and the Lucrine, and filling up more than half of the latter lake. During this day the Viceroy Toledo ascended the mountain, and found a circular crater $\frac{1}{4}$ m. in circumference, "in the middle of which the stones that had fallen were boiling up as in a great caldron." On the 4th day the crater again began to throw up ashes and stones, as it did again on the 7th, when many persons who went to visit the mountain were killed. With this discharge the activity of the crater expended itself, and the volcano has ever since remained quiescent. At the present time the mountain presents the appearance of a truncated cone, with a depression in the southern lip disclosing the upper part of the crater. Its external surface, which till the end of the last cent. was covered with scorias without a trace of vegetation, is now sufficiently decomposed to afford a lodgment to underwood. Internally the crater is a continuous cavity, free from fissures and dykes, about $\frac{1}{4}$ m. in circumference, and 419 ft. deep, almost as deep as the cone is high, the difference being only 21 ft. It has two or three small caverns at the bottom. In its sides are seen beds of tufa, sloping outwards at an angle of 20° , consisting of incoherent volcanic dejections, and containing masses of pumice and trachytic tufa imbedded of more ancient date. Von Buch supposed, with every appearance of reason, that these beds were of an age anterior to the eruption, that they were merely upheaved by the explosive action of the eruption in the first instance, so as to dip away from the centre, and that it is only the more superficial covering of the cone which is composed of ejected scorias. In support of this view may be adduced the fact that these beds contain marine shells, similar to those found in the older tufa of the coast; but those who deny that Monte Nuovo is a Crater of Elevation, regard the tufa as nothing more than indurated mud, the product of the eruption, and contend that the rocks containing shells are portions of the ancient trachytic tufa in which the eruption occurred, and which, as we are told by eye-witnesses, was blown into the air in fragments of vast size, which fell back afterwards into the crater: more recent observations do not

however appear to bear out this latter view. Be this as it may, the surface of the mountain is covered with a thick mass of trachytic lava, erupted in fragments, and only appearing to form a continuous mass towards the S.W. extremity overlooking the canal from the Lucrine Lake to that of Avernus.

LAKE OF AVERNUS.

Nunc age, Averno tibi quæ sint loca cumque
lacusque,
Expediam; quali natura prædita constant.
Principio, quod Averno vocantur, nomen id
ab re
Impositum est, quia sunt avibus contraria
cunctia,
E regione ea quod loca cum advenere volantes,
Remigii oblitæ pennarum vela remittunt,
Præcipitesque cadunt molli cervice profusæ
In terram, si forte ita fert natura locorum;
Aut in aquam, si forte lacus substratus Averno
est.
Qualis apud Cumas locus est montemque Vesu-
vum,
Oppleti calidis ubi fumant fontibus auctus.
Lucret. vi. 738.

On the W. of Monte Nuovo is the lake which still retains the name made familiar to us by the poetry of Greece and Rome. It is a circular basin, about $1\frac{1}{2}$ m. in circumference, 5 palms or about 4 feet above the level of the sea, and about 250 feet deep, embosomed among hills on all sides except the S., where it is open to the Lucrine, and the Bay of Baia: its waters are supplied by sources from the bottom. These hills are clothed with chestnut trees, interspersed with vineyards. It appears that from the earliest period of the Greek colonisation down to the time of Augustus, the basin of Avernus, though filled with water, still served as a channel for the escape of noxious gases. The dense forests, also, which are described as overhanging it, must have increased the gloom of the spot, and served to check the escape of the *mephitic* vapours, which were said to be so noxious as to render it impossible for birds to fly across it. Hence its *reek* name 'Aëppos was supposed to

have been derived from α and $\delta\rho\upsilon\varsigma$, the absence of birds; a circumstance thus commemorated by Virgil:—

Quam super hand ullæ poterant impune volantes
Tendere iter pennis. Talis sese halitus atris
Faucibus effundens, supera ad convexa ferebat;
Unde locum Graii dixerunt nomine Avernum.
Æn. vi. 239.

At present water fowl are seen upon it in winter, and its waters, which are fresh, contain tench and other fish.

The woods, the caverns, the passages excavated in the mountains by the earliest inhabitants, and the volcanic action continually at work in the surrounding district, were all calculated to make the lake a scene of superstition, and to invest it with a supernatural character. We are told, also, that amidst these sunless retreats there lived a people called Cimmerii, a race which it is impossible to regard as a mere creation of the poets. Pliny, indeed, speaks of the *Cimmerium Opipidum* as "formerly" situated near the lake, and Strabo quotes a passage of the lost work of Ephorus, the Cumæan historian, as an authority for the statement that the numerous caverns around Avernus and Cumæ were occupied by the earliest inhabitants as dwellings, and that they afterwards became famous as the scene where the oracles of the infernal deities were pronounced. That Homer was familiar with the natural phenomena of the locality, and with the superstitious use which was made of them by the Cumæan priests, is evident from the concluding portion of the 10th and the commencement of the 11th book of the *Odyssey*. Although the site is left undefined, yet it is evident that the imagery of these passages was derived from Avernus and its traditional associations.

Soon shalt thou reach old Ocean's utmost ends,
Where to the main the shelving shore descends;
The barren trees of Proserpine's black woods,
Poplars and willows trembling o'er the floods
There fix thy vessel in the lovely bay,
And enter then the kingdoms void of day;
Where Phlegethon's loud torrents, rushing down,
Hiss in the flowing gulf of Acheron;
And where, slow rolling from the Stygian bed,
Cocytus' lamentable waters spread;

Where the dark rock o'erhangs the infernal lake,
And mingling streams eternal murmurs wake.
Odys. Book x. (Pope's translation).

Virgil represents Æneas as entering by a cavern on this lake, under the guidance of the Sibyl, in his descent into the realm of spirits:—

Spelunca alta fuit, vastoque immanis hiatus,
Scrupea, tuta lacu nigro nemorumque tenebris;
Quam super haud ullæ poterant impune volantes
Tendere iter pennis. Talis sese halitus atris
Faucibus effundens, supera ad convexa ferebat;
Unde locum Grati dixerunt nomine Avernum.
Æn. vi. 237.

Hannibal, in B.C. 214, proceeded to the lake of Avernus to sacrifice to Pluto, or, as Livy insinuates, pretended to respect the *dira religio loci* while he reconnoitred the defences of, and tried to make an attack upon, Puteoli. The engineering works of Agrippa, undertaken for the purpose of uniting Avernus and the Lucrine with the sea, dispelled the terrors with which poetry and fable had so long invested the lake. The forests were cut down and the ground was cleared. 20,000 slaves were employed to cut a canal through the tract which separated Avernus from the Lucrine, and another through the narrow sandy tongue which separated the Lucrine from the Bay of Baiæ. By these canals the waters of Avernus were reduced to the level of the sea, and the two lakes were converted into a port (*Portus Julius*), while the climate was rendered salubrious by the clearing of the woods.

An memorem portus, Lucrinoque addita claustra,
Atque indignatum magnis stridoribus æquor;
Julia qua ponto longe sonat unda refuso;
Tyrrhenusque fretis immittitur æstus Avernus?
Georg. ii. 161.

The port was so large that the whole Roman fleet could manœuvre in its double basin. Strabo, however, says that Avernus was not much used, as the Lucrine was found large enough for the purposes of the fleet, and was more convenient from its proximity to the sea. On these lakes Agrippa gave a representation of the battle of Actium, in the presence of Augustus. The canals and the piers at the en-

trance from the sea were in a perfect state at the commencement of the 16th cent.; but the eruption of Monte Nuovo in 1538 destroyed the communication, filled up half the Lucrine, and caused so great an alteration in the relative level of the sea and land that the port disappeared. The tract between the lakes is now overgrown with myrtles and brushwood; but in some places not covered with earth and sand, masses of masonry are visible, in which we still see the holes for the rings by which the ships were moored. Nero is said to have projected a canal for ships from Avernus to the Tiber, a distance exceeding 150 m. The engineers of the work were Celer and Severus, but the only portion which they completed was that now called the *Lago di Licola*, and there, as Tacitus remarks, *manent vestigia irritæ spei*. The Lake of Avernus was considered by the ancients to be unfathomable. Aristotle describes it as of immense depth, and Vibius Sequester says that it was impossible to find the bottom. Many plans had been devised at different times since the elevation of Monte Nuovo, for re-establishing the Portus Julius, and converting the Lake of Avernus into a great wet dock, or harbour; but it was only in 1858 that the necessary works were commenced. In his desire to place his navy in a safer position from attack than at Naples, Ferdinand II., adopting a plan devised during the French occupation of Italy, commenced excavating two canals from the Bay of Baiæ to the lake. One of these, destined for ships of the largest tonnage, was to have been 28 feet deep, and to run along the western side of the valley at the base of the hills which contain the Baths of Tritoli; the other, of smaller dimensions, and nearly parallel to the former, to skirt the base of Monte Nuovo. After having expended large sums during two years in this undertaking the works were abandoned.

Grotta Giulia, commonly called the Cave of the Sibyl.—(Torches are necessary for the examination of this grotto.)

which have impaired the safety of the anchorage. Examining the coast from a boat, we shall see many beneath the water; and in one place we pass over a paved road which advances more than 200 ft. into the sea.

The whole range of hills enclosing the bay, to their very summit, are covered with crumbling walls, subterranean passages and chambers, masses of brickwork, mosaic pavements, and ruins of every variety and description, which are partly overgrown by brushwood that conceals them from the superficial observer, but which evidence the ancient magnificence and luxury of a place which historians and poets have delighted to record with praise. We find no mention of Baiæ in early times, but its port, which was celebrated from a remote period, is said to have derived its name from Baius, the pilot of Ulysses, who was buried there. Baiæ had increased so much in the reign of Tiberius, that it was the most flourishing watering-place in Italy; but at every period of its connexion with Rome, from the time of the Republic to the fall of the Empire, it was pre-eminent among the Italian cities for the dissoluteness of its morals. Clodius reproved Cicero for his attachment to so depraved a spot; and Cicero himself, in his oration for Cælius (xv. 35), describes it in terms which attest the justice of the reproof, *Accusatores quidem libidines, amores, adulteria, Baias, actas, convivia, comissationes, cantus, symphonias, navigia jactant*. Seneca calls it the *diversorium* of vices, and gives us an idea of what one saw in his times:—*Habitaturum tu putas unquam fuisse in Utica Catonem, ut præternavigantes adulteras dinumeraret, et adspiceret tot genera cymbarum variis coloribus picta, et fluitantem toto lacu (Lucrinus) rosam, ut audiret canentium nocturna convitia?* Propertius warns Cinthia of the perils which it presents, and urges her to fly from the temptation:—

Tu modo quam primum corruptas desere Bajæ;

Multa ista dabunt litora dissidium,

Litora, quæ fuerant castis inimica puellis:

Ab pereant Bajæ, crimen amoris, aquæ.

Lib. i. xi.

Suetonius, in his Life of Nero, gives an account of the dancing-girls, who derived from the city the name of *Ambu, baja*, and of whose midnight orgies the caves along the shore were the unhallowed sites. Martial describes the Roman matrons as arriving at Baiæ with the reputation of Penelope and leaving it with that of Helen—*Penelope venit, abit Helene*. Cassiodorus has preserved a letter of Alaric, which shows that Baiæ maintained this character in the 5th cent.; and even in the 15th Pontanus tells us that, when the ladies of Naples resorted to it as a watering-place, it was the ruin of old and young.

The climate of the city does not appear to have been healthy during the whole year. A passage in one of Cicero's letters to Atticus, expressing surprise at the long sojourn made by Dolabella in the city, leaves little doubt that it was unhealthy in the summer. But after Avernus and the Lucrine had been cleared of wood and opened to the sea, it is possible that the climate of the coast may have improved; and the praise bestowed on the place by later poets may be regarded as a confirmation of this conjecture. Of the villas of Cæsar, Crassus, Cato of Utica, Lucullus, Pompey, Sylla, Domitian, and other great names of antiquity, not a trace remains. There are masses of ruins in abundance to which illustrious names have been applied, but neither inscriptions nor coins have been found to justify this nomenclature of the antiquaries. The *Villa of Piso* was the scene of the celebrated conspiracy against Nero in which Seneca and Lucan took part. Nero was a frequent guest at Piso's villa, and the conspirators were anxious to assassinate him at table, but Piso refused to allow such a violation of the laws of hospitality. Before any other plan had been arranged, Piso was betrayed by one of his own freedmen, and, to save himself from a worse fate, he put himself to death by opening his veins in a bath. Hadrian had taken up his residence at Baiæ for the mineral waters, but, as they failed to give him

any relief, he starved himself to death, and desired to have it recorded on his tomb that the doctors had killed him! His Adieu to his Soul, *Animula vagula, blandula*—familiar to every scholar—was written at Baiæ. After the fall of the Roman empire, Baiæ rapidly declined. In the 8th cent. it was ravaged by the Saracens, but it was still inhabited in the time of Petrarch and Boccaccio, and was the favourite watering-place of Queen Joanna, of Kings Ladislaus and Ferdinand I. of Aragon. At the commencement of the 16th cent., during the wars between Louis XII. of France and Ferdinand the Catholic, Baiæ was finally deserted by its inhabitants, who migrated to Naples. Don Pedro di Toledo, in erecting a castle on the promontory, on the site of one previously built by Alfonso II., destroyed everything in the deserted city which he could make available as building materials. For the convenience of the shipping there is a small lighthouse on the point below the castle.

Baths.—In the 17th cent., before the true character of Roman ruins was understood, every building of any size was called a temple. Thus the three larger ruins at Baiæ, which evidently formed the halls of magnificent baths belonging to some of the numerous villas on this coast, have been designated by the names of three divinities. The first of these halls, near the modern harbour, called the *Temple of Venus*, is octagonal externally, having at the angles coupled pilasters, which still contain the terra-cotta tubes for the passage of the water. The interior is circular, with eight windows and niches, like those we have noticed in the similar structure on the banks of Avernus. The roof was vaulted. Three chambers beneath the floor were probably the bath-rooms. One of these apartments is lighted by a square aperture in the roof. In the rear of the building are the remains of stairs, showing that it had a second story, the rooms for the stoves, the covered reservoirs for water, &c. The second hall, which bears the name of the *Temple of Mercury*, and

is called by the peasantry the *Truglio*, is a large circular chamber with a vaulted roof, having a circular aperture in the centre for the admission of light, and square holes in other parts of the vault for the regulation of the temperature. In the walls are four large arched niches. The remains of conduits and channels for water found among the foundations leave little doubt that it was a bath. From the circular form and construction of the building it is a whispering chamber. The third hall, called the *Temple of Diana*, is an octagonal building of great size, of which a considerable portion of the walls and vaulted roof have disappeared. The interior was circular, with four niches in the sides. The remains of an aqueduct, a calidarium, and subterranean galleries, sufficiently show the character of the ruin.

Bacoli, a village beyond the Castle of Baiæ, facing Misenum, is interesting only as having preserved its Roman name of *Bauli*, which, however, must have been lower down, and close to the shore, judging from the expression used by Silius Italicus:—

Et Herculeus videt ipso in litore Baulos.
XII. 156.

On the coast below this village, called the Bay of Baoli, separated by the castle from that of Baiæ, are some ruins.

Theatre, formerly called the *Tomb of Julia Agrippina*, a semicircular corridor with a vaulted roof and four large niches in its outer wall, and a long passage which runs back into the hill. Beautiful stucco reliefs and other ornaments, and fragments of paintings and inscriptions were visible before the wall was blackened by the torches of the guides. The remains of steps and the outer wall in the ground above the corridor, for the support of the seats, prove that the building is a portion of a small theatre. Further evidence against its being the tomb of Agrippina is supplied by Tacitus, *Cremata est nocte eadem, conviviali lecto, et exequiis vilibus, necne, dum Nero rerum potie-*

batur, congesta aut clausa humus. Mox domesticorum cura levem tumulum accepit, viam Miseni propter, et villam Cæsaris Dictatoris, quæ subjectos sinus editissima prospectat. The words *viam Miseni* prove that the site of the tomb must be sought for in the cemetery which lined the road leading to that city, and of which we still see numerous remains at the spot called *Mercato di Sabato*, though the principal tombs are now so covered by the hovels of fishermen, that it is impossible to examine them satisfactorily.

Villa of Hortensius.—The most extensive ruins on the Bay of Baoli have been identified, with considerable probability, with the villa of Hortensius. They must be examined in a boat, being now for the most part under water, as are also the spacious chambers supposed to be the ponds of his *murænae* which were celebrated by Cicero, Pliny the naturalist, and Varro. The attachment of Hortensius to his fish, of which we have a proof in his remark that he would rather lose two *muli* from his chariot than two *mulli* from his ponds, appears to have descended to the subsequent possessor of the villa, Antonia, the wife of Drusus. Pliny tells us that she was so fond of one of the *murænae*, that she had gold earrings made for it, a sight, he adds, which brought many visitors to Bauli, *cujus propter famam nonnulli Baulos videre concupiverunt.* In this villa Nero is supposed to have plotted the death of his mother. When the attempt to drown her, in her passage from Bauli to Baïæ, failed by her having been rescued by a small boat, she retired to her own villa near the Lucrine lake, where the matricide was committed on the same night as she lay in her bed.

The *Villa of Julius Cæsar*, according to Seneca and Tacitus, had the appearance of a castle, and was situated on a hill commanding an extensive view. It became the property of Augustus, and was the residence of Octavia after the death of her second husband Mark

Antony, and the scene of the death of her son, the young Marcellus. It was here also that Virgil recited the memorable lines of the 6th Book of the *Æneid*, ending with *Tu Marcellus eris*, which have invested the memory of the young prince with eternal interest. It is impossible to identify the precise spot of this villa, but Chaupy and some recent antiquaries suppose it to be pointed out by the ruins now called the *Cento Camerelle*, or *Carceri di Nerone*, an extensive subterranean building of reticulated masonry, the use of which has not been satisfactorily determined. It consists of a number of vaulted chambers, separated by pilasters, which, from their intricacy, have sometimes been called the *Labyrinth*. The two largest pilasters at the end are built obliquely on one side. Behind them is a stair leading to the ground-floor, which consists of long narrow passages in the form of the letter H, with the intersecting line prolonged on one side. Some calcareous deposits on the walls, and their sloping from the sides towards the centre, prove that they were reservoirs for water; which served, perhaps, as substructions of Cæsar's villa.

Piscina Mirabilis, on the summit of the hill between the village of Bacoli and the Mare Morto, and a few hundred yds. S. of the former, is a Roman reservoir, excavated in the massive tufa of the hill, for the preservation of the water brought by the Julian aqueduct from Serino in the Principato Ultra, a distance of about 50 m. It is in good preservation, firm and massive as on the day when it first supplied water to the Roman fleet 18 centuries ago. It is 220 ft. long and 83 ft. broad, with a vaulted roof of massive masonry, supported by 48 large cruciform pilasters, arranged in regular lines of 12 each, and forming 5 distinct galleries or elongated compartments. It is entered at the two extremities by stairs of 40 steps each, one of which has been repaired and made accessible. In the middle of the *piscina* is a depression, or sink, extending

nearly from wall to wall, for collecting the sediment from the water. The roof is perforated by square apertures, which probably served for ventilating the interior. The walls and pilasters are covered with a calcareous deposit as high as the spring of the arches, produced from the water which contained it in solution. The traces of the Julian aqueduct entering the *Piscina Mirabilis* may be seen near to the entrance by which the visitor descends into it. It is remarkable that a work of so much labour and ingenuity has not been mentioned by any Roman writer. We are, therefore, left entirely in doubt as to the period of its construction. Winckelmann regarded it as the work of Agrippa. It was probably placed on this hill in order to be near Misenum, which was a favourite rendezvous of the Roman fleet.

Villa of Cornelia.—Certain ruins on the narrow tongue of tufa called the *Punta di Pennata*, the N. point of the *Portus Miseni*, are supposed to mark the site of the Villa of Cornelia, the daughter of Scipio Africanus, and the mother of the Gracchi. Scotti and De Jorio, however, are inclined to place it on the Monte di Procida (on the W. side of the Mare Morto), where there are several ruins and ancient substructions. This villa had belonged to Marius, whose heirs sold it to Cornelia for 75,000 denarii (2422*l.*). She retired to it in her old age, to die, like her father, in voluntary exile. At her death it was purchased by Lucullus, who had another villa on the hill of Misenum. The *Punta di Pennata* was perforated by Augustus, or more probably by Agrippa, with two tunnels extending below the level of the sea, in order to create a current, and so prevent accumulations of sand at the mouth of the port. The entrance was protected by an open mole which rested on 5 piers, and was thrown out from the Punta di Miseno opposite the Punta di Pennata, the entrance being between the latter point and the last of these piers. Three piers may still be seen under water on

the Misenum side of the opening into the Mare Morto.

MISENO.

Mare Morto.—The Port of Misenum, of which we have just described the entrance, was formed by Augustus, on the plans of Agrippa. It was designed to be the station of the Roman fleet in the Mediterranean, as Ravenna was in the Adriatic. It consisted of a triple basin, the first and second of which were separated by the point of land called the *Forno*, on the Misenum shore, which is perforated by tunnels for the passage of the currents; the third or inner basin is that which is known as the *Mare Morto*. This basin is now separated from the outer ones by a causeway of recent construction, which has supplanted the bridge thrown across the strait by Flavius Marianus, a prefect, in the reign of Antoninus Pius. This unscientific contrivance has destroyed the harbour by causing it to shallow, and has reduced the Mare Morto itself to a mere lagoon where great numbers of fish are caught. It was in the *Portus Miseni* that the conference took place between Augustus, Antony, and the younger Pompey. Plutarch tells us that when the two triumvirs went unarmed on board Pompey's ship to arrange the partition of the empire, Menas, the admiral of the fleet, asked Pompey if he should cut the cables and make him master, "not only of Sardinia and Sicily, but of the whole Roman empire." "You should have done it, Menas," was the answer, "without asking me. Let us now be content with our present fortune, for I know not what it is to violate my pledged word." The port continued to be the principal naval arsenal of Rome down to the time of Titus, when the elder Pliny was admiral of the fleet

MISENUM.—Crossing the causeway which separates the present Bay of Miseno from the Mare Morto, and after passing numerous reservoirs for obtaining salt by natural evaporation, we reach the lofty promontory which forms the W. boundary of the Gulf of Naples, and whose pyramidal form makes it so conspicuous an object from all parts of its shores. The promontory itself still justifies the prophecy of Virgil, in the passage which describes it as the burial place of the trumpeter of Hector and Æneas:—

At plus Æneas ingenti mole sepulcrum
Imponit, suaque arma viro, remumque, tubamque
Monte sub aereo, qui nunc Misenus ab illo
Dicitur, æternumque tenet per sæcula nomen.
Æn. vi. 232.

The city of Misenum, although made a Roman colony by Augustus, must have been very small. The narrow limits of the locality, and the patrician villas which occupied so considerable a portion of it, must have barred its extension. It is probable that it was inhabited chiefly by the officers of the fleet, and consisted of the establishments of a naval arsenal. The little village of Miseno, or Casaluce, is supposed to occupy the site of the naval suburb. De Jorio and Scotti, and other local antiquaries, maintain that the ancient promontory of Misenum is the modern *Monte di Procida*, and that the considerable ruins which are still visible at the *Torre di Cappella*, on the road from the Mare Morto to Lake Fusaro, mark the situation of the principal edifices of the city. Wherever the city of Misenum may have stood, it appears from ecclesiastical records to have been tolerably perfect as late as the 9th centy., when it was the seat of a bishop in connexion with Cumæ; in 836 it was sacked by the Lombards, and in 890 was utterly destroyed by the Saracens. The first of the existing ruins is

The *Theatre*, near the little point of land called *il Forno*. Of this building the greater part is buried beneath the soil, the only portions now visible being

a corridor and the subterranean passage which communicated with the port, in order, perhaps, to give the sailors an easy access to the interior.

The *Villa of Lucullus*, placed by some antiquaries on a high ground facing the promontory of Misenum, where travellers often go to enjoy the fine view after having seen the *Piscina Mirabilis*; and by others on the promontory itself, where some ruins are still visible on the summit, is described by Phædrus as occupying so commanding a position on the promontory that it enjoyed a view of both seas:—

Cæsar Tiberius quum, petens Neapolim,
In Misensem villam venisset suam,
Quæ monte summo posita Luculli manu
Prospectat Siculum, et prospicit Tuscum mare.
II. V.

It became subsequently the *Villa Misensis* of Tiberius, who died within its walls, suffocated by Macro, the captain of his prætorians. It was afterwards the property and residence of Nero.

The *Grotta Dragonara*, in the side of the promontory which faces the island of Procida, is a long subterranean and intricate passage, with a vaulted roof resting on 12 pilasters, and containing 5 galleries. The object of its construction has not been satisfactorily determined. By some it is supposed to have been a reservoir for water; and by others a magazine for the fleet. In one part of it is a stream of fresh water, supposed to come from some subterranean aqueduct, or to have been connected with the Temple of the Nymphs which Domitian is recorded as having erected in its neighbourhood. On the extremity of the promontory is a lighthouse.

The *Miliscola*.—The long narrow strip of beach, which connects the promontory of Misenum, with the Monte di Procida, and separates the *Mare Morto* from the sea, still bears, in an abbreviated form, the ancient name of *Militis Schola*, the parade ground of the soldiers or marines of the Roman fleet, as we know from an inscription found upon the spot and preserved in

the Museum at Naples. The beach is now used as the place of embarkation for Ischia by those who prefer the short passage across the channel called the Canale di Procida, to the voyage from Naples.

The *Monte di Procida*, at the extremity of this beach, is a noble headland of tufa, covered with the ruins of Roman villas, and clothed with vineyards which produce a delicious wine. The extreme point of the headland on the S.W. is called the Punta di Fumo. Off the W. point of the promontory is the rock called S. Martino.

The *Elysian Fields*.—The flat tract lying between the Mare Morto and the Lago del Fusaro, bounded on the N.E. by the Monte Selvaticchi, and on the S.W. by the Monte di Procida, is the spot with which the antiquaries have identified the *Amplum Elysium* of the *Æneid*. It is now a richly cultivated tract, covered with vineyards and gardens. Along the line of the ancient road which traversed the plain from Cumæ to Misenum (the termination of the *Via Domitiana*), are the remains of numerous tombs of the Roman period, some of which are proved by the inscriptions to be those of the sailors of the fleet. Some of the names which they record are Egyptian, some Greek, and some Pannonian. The names of the ships are also frequently met with. The place is now called the *Mercato di Sabato*; some of the tombs still retain their stucco ornaments.

The *Lake of Fusaro* is the *Palus Acherusia* of the poets. It is supposed to have been the port of Cumæ. Numerous remains of massive buildings, villas, and tombs, are still visible in its neighbourhood. At its S. extremity is a canal of Roman construction communicating with the sea, now known as the *Foce del Fusaro*, and beyond it is a smaller basin called the *Acqua Morta*. The lake is now famous for its oysters. In the middle of the lake is a Casino, built by Ferdinand I. The lake is supposed to be the crater of an extinct volcano, which, in 1838, gave proof of the fact by emitting such

quantities of mephitic gases that the oysters were destroyed by them. The tombs in the neighbourhood have contributed some interesting objects to the Museum, including specimens of gold jewellery, coins, glass vessels, and trinkets of various kinds. In one which was opened a few years since, bearing the name of Julia Procula, the skeleton was found entire, with massive gold ear-rings and other precious ornaments.

Villa of Servilius Vatia.—The *Torre di Gaveta*, on the point of land which runs into the sea, on the N. side of the *Foce del Fusaro*, marks the site of this villa. Vatia secluded himself in this spot to escape the perils which beset public life in Rome during the reign of Nero, whereupon people used to exclaim, "You only, Vatia, know how to live," *O Vatia, solus scis vivere*. At ille, adds Seneca, *latere sciebat, non vivere*. The villa was celebrated for its caverns and fishponds. Its ruins attest the magnificence of its proportions, and the tranquil beauty of its site.

Cumæan Villa of Cicero.—On the hills between the Lake of Fusaro and that of Avernus, and between the Arco Felice and Baix, at a spot called *Lo Scalandrone*, are some ruined arches which are supposed to mark the site of the *Villa Cumana*, so often mentioned in the great orator's Letters to Atticus. It was in this villa that Hirtius and Pansa presented to Cicero the young Augustus, on his arrival from school in Macedonia, which he had hastily quitted on hearing of the assassination of Julius Cæsar. His mother Accia was living with her second husband, Lucius Philippus, in a neighbouring villa, to which the youth, then in his 19th year, was conducted by Balbus. Cicero, in describing the arrival of "the boy," as he calls him in a letter to Atticus, says he was "entirely devoted" to him (*mihi totus deditus*). In a subsequent letter he tells the same friend that the stepfather of the future master of the Roman world "thinks he is not to be trusted."

The *Villas of Seneca and Varro*,

which were situated near that of Cicero, as we know from the descriptions which these writers have left us, have disappeared; and no ruins now exist with which even their names can be connected.

CUMÆ.

The road from the Lago del Fusaro to Cumæ follows the *Via Domitiana*. At the S. angle of the city walls it was joined by the *Via Cumana* from Puteoli. This latter road passed along the crest of hills which form the N. margin of the Lake of Avernus; and entered Cumæ by the *Arco Felice*. It is the direct road to the site of the ancient city from Naples and Pozzuoli.

CUMÆ occupies the summit of an isolated hill of trachytic tufa, which rises above the long line of level shore that extends from the Monte di Procida to the mouth of the Volturno. This hill and the range of which it forms a part are the "sea-girt cliffs" of Pindar,—

Tai θ' ὑπὲρ Κύμας ἀλιερκές ὄχθαι.
Pyth. E. 4.

So far as the walls have been traced, the form of the city appears to have been that of an equilateral triangle. Its remote antiquity is proved by the testimony of the geographers and historians of the Augustan age. Strabo describes it as the most ancient of all the Italian and Sicilian cities. Dionysius of Halicarnassus says that it was celebrated for its riches, power, and possessions; and Livy records its impregnable position by sea and land. There is considerable discrepancy with regard to its founders; according to Strabo, it was a joint colony of the Chalcidians of Eubœa under Megasthenes, and the Cymæans of Æolis under Hippocles of Cyme. Hence Cumæ was always called a Chalcidic or Eubœan city. Livy states that the colonists first settled at Ischia, but finding themselves disturbed by earthquakes, removed the mainland. The wealth and

possessions of Cumæ may be inferred from the fact that its territory included both Puteoli and Misenum, the Gulf of Puteoli was called *Sinus Cumanus*, the shore of the Bay of Gaeta was called *Littus Chalcidicum*, the hills of the district the *Colles Euboici*, and Naples and other cities in the South of Italy, and even Messina in Sicily, were reinforced by Cumæan colonies. Its government was aristocratic till it was overthrown by Aristodemus, a successful general, who rose to power in a popular revolution, but was afterwards expelled by the valour of Xenocrita, commemorated by Plutarch as one of the early examples of female heroism. Cumæ was the place of exile of Tarquinius Superbus, who here purchased of the Sibyl the three Sibylline books which the Romans preserved as their most precious relics for so many ages in the Capitol. He died here, according to Livy, B.C. 509. In the year 474 B.C. the Cumæans were at war with the Etruscans, who, with the assistance of their Umbrian allies, besieged the city by sea and land. The Cumæans obtained the aid of Hiero of Syracuse, who strengthened their fleet by a squadron of triremes. The hostile armaments met in the Gulf of Puteoli, where the Etruscan fleet was defeated. This naval victory is immortalised by Pindar in one of the finest passages of the first Pythian Ode:—

Δίσσομαι, νεύσον, Κρονίων, ἄμερον
Ὀφρα κατ' οἶκον ὁ Φοί-
νιξ, ὃ Τυρσανῶν τ' ἀλαλατὸς ἔχη,
Ναυσίστονον ὕβριν ἰδὼν,
Τὰν πρὸ Κύμας.

Cumæ was besieged by the Samnites 3 years after they had taken Capua (B.C. 427), who made themselves masters of the city, and settled here in large numbers, producing that mixture of Greek and Campanian customs which Velleius Paterculus has commemorated in the expression *Cumanos Osca mutavit vicinia*. When Capua fell under the power of Rome, Cumæ became subject to the same authority. It was raised to the rank of a Roman municipium, B.C. 837. In the second Punic War it

was attacked by Hannibal, and was successfully defended by Sempronius Tiberius Gracchus. The city became a prefecture B.C. 210, and was made a Roman colony by Augustus. Under the Empire it declined rapidly. At the time of Athenæus it had a reputation for its painted vases and silks; but in the reign of Nero it had become so unfashionable, that when Umbritius the poet resolved to retire from Rome to a country solitude, Juvenal congratulated his friend that he was about to give one more citizen to the Sibyl by fixing his residence in the *vacua Cumæ* :—

Quamvis digressu veteris confusus amici,
Laudo tamen vacuis quod sedem figere Cumis
Destinet, atque unum civem donare Sibyllæ.
Sat. III. 1.

In the same reign it was the scene of the voluntary death of Petronius Arbiter. Virgil describes Cumæ as the place where Æneas had his first interview with the Sibyl Deiphobe, the priestess of the temple which had been erected by Dædalus to Apollo, on the "Arx" or Acropolis from whose rocky caverns she pronounced the oracles :—
Sic satur lacrymans, classique immitit habenas;
Et tandem Euboeicis Cumarum allabitur oris.
Obvertunt pelago proras: tum dena tenaci
Anchora fundabat naves, et littora curvas
Prætexunt puppes: juvenum manus emicat ardens
Littus in Hesperium: quærit pars semina flammæ
Abstrusa in venis silicis; pars densa ferarum
Tecta rapit silvas, inventaque flumina monstat.
At pius Æneas arces, quibus altus Apollo
Præsidet, horrendaque procul secreta Sibyllæ,
Antrum immane, petit: magnam cui mentem animumque
Dellus inspirat vates, aperitque futura.
Jam subeunt Triviæ lucos atque aurea tecta.
ÆN. VI. 1.

After the fall of the Roman empire, Cumæ was occupied by Totila, who repaired its walls. Teias was elected king here; and after his defeat and death in the battle of the Sarno, his followers, headed by his brother Aligern, threw themselves into the citadel. Narses, unable to reduce it, filled the Sibyl's Cave with combustible materials, and destroying its roof by fire, penetrated to the centre of the fortress, which he reduced to ruin. In the 8th

cent. Romoaldus, Duke of Benevento, made himself master of the city. In the 9th it was sacked and burnt by the Saracens. In the 13th, having become a nest of pirates and robbers, the citizens of Naples and Aversa fitted out an expedition against them, and razed what then remained of the ancient city to the ground.

The *Citadel*, which commands a view reaching in fine weather as far as Gaeta and Ponza, occupies a considerable elevation, of which all the sides have broken down except that on the S., by which we now ascend to it. The foundations of the walls may still be traced through their whole extent, with the situation of the only doorway which gave access to the fortress.

The *Sibyl's Cave*.—The hill of the Acropolis is perforated in all directions with caverns excavated in the tufa, many of which it would now be impossible thoroughly to explore. One of them has several lateral apertures and subterranean passages, in which the local antiquaries have recognised the hundred mouths of the 6th Æneid :—

... Teucros vocat alta in templa sacerdos:
Excisum Euboeæ latus ingens rupis in antrum,
Quò lati ducunt aditus centum, ostia centum,
Unde ruunt totidem voces, responsa Sibyllæ.
ÆN. VI. 41.

The principal entrance is in the side of the hill facing the sea; but the passages to which it leads are mostly filled up. A flight of steps on the l. leads from what is now the largest cavern up to a dark small recess, which has no communication whatever with the upper part of the rock. At the commencement of the present cent., Paolini, accompanied by an English traveller, examined one of the largest passages, and found that it led into a vast dark cave in the direction of the Lake of Fusaro; but it was dangerous to explore it further. In Justin Martyr is a passage describing his visit to Cumæ and to the scene of the Sibyl's prophecies. He says: "Being at Cumæ, we saw a large basilica dug out of the rock, where they said the Sibyl had pronounced her oracles. It had in the middle three large

basins, also hollowed out of the rock, which had served for the lustrations of the Sibyl, who afterwards retired into the innermost part of the basilica (*ἐνδότερον τῆς βασιλικῆς οἶκον*), and there gave her predictions of futurity from an elevated throne." This passage, written about the year 150, has sometimes been supposed to indicate the Temple of Apollo; but it is more probable that it was a temple on the side of the hill, adjacent to the cave which Narses destroyed.

Tomb of the Sibyl.—A further proof of the late period at which the traditions of the Sibyl lingered upon the spot is found in another passage of Justin Martyr, in which he describes a round cinerary urn, worked in brass (*φακὼν τινα ἐκ χαλκοῦ κατασκευασμένον*), in which they said the ashes of the Sibyl were preserved. Pausanias, who was a contemporary of Justin Martyr, says that the Cumæans showed as the Sibyl's tomb a small stone urn, *λίθινον ὑδρίαν οὐ μεγάλην*. None of the Roman writers make any mention of such a monument. In modern times, a ruined house near the Temple of the Giant has been shown to travellers as the tomb, and evidently upon no better authority than that which identified the vases shown to the two Greek orators.

Temples and Amphitheatre.—The *Temple of Apollo*, occupying the highest peak of the Acropolis, still presents some fragments to mark its site. They consist of a portion of a fluted column and a single capital, both in the oldest style of Doric architecture. The position of the temple must have made it a conspicuous object from all parts of the coast. The confused and scattered ruins now visible within the line of the city walls have suffered so much from depredations and neglect, that they are interesting chiefly on account of their associations. The *Temple of the Giants* (*Tempio dei Giganti*), in the cella of which the colossal sitting statue of Jupiter Stator in the Museum at Naples was found, has been almost entirely destroyed. The *Temple of Serapis*, discovered in 1839, is a ruin of Roman

imperial times, remarkable chiefly for the objects found in it, among which were some Egyptian colossal statues. Of the *Temple of Augustus*, discovered in 1606 by Cardinal Acquaviva, who obtained many statues from its ruins, not even the site is now known: The *Temple of Diana*, discovered in 1852 by the Count of Siracuse, on the site of what is supposed to have been the Forum, has been entirely dismantled. It was upwards of 100 ft. in length, semicircular at one of the extremities; the columns of the portico were of cipollino, of the Corinthian order, and, like the cornices, were remarkable for their high finish and beautiful workmanship. A statue of Diana with her dogs, and a Latin inscription recording the erection of the Temple at the cost of Lucceius, were found among the ruins. There would have been little difficulty in restoring the Temple, but the Count removed the columns and sculptures to Naples as soon as they were discovered. The *Amphitheatre*, now covered with earth and trees, is an oval building, with remains of 21 rows of seats leading down to the arena.

The *Arco Felice* is situated in a deep cutting in the tufa hills on the E. side, on the road from Puteoli to Cumæ. It is a massive brick structure, 60 ft. high to the summit, and is pierced by a single arch 18 ft. in width. The walls are also of brick. On each side of the arch are 3 niches, 2 above, and 1 of a larger size in the basement of each front. Above are the remains of a channel supposed to be that of an aqueduct which was carried over it. The arch may also have served as a bridge uniting the two heights which were separated by the formation of the road. On either side of this road, which still retains many traces of its ancient pavement, are the remains of tombs, in some of which were found sarcophagi and stucco ornaments of great beauty.

About 500 yds. before reaching the Arco Felice, in going from Cumæ towards Pozzuoli, an ancient road paved with blocks of lava branches off on

the rt. hand to the Tunnel called the *Grotta di Pietro Pace*, from a Spaniard of that name who explored it in the 16th century, the latter being evidently the opening of a subterranean communication between Cumæ and the Lake of Avernus, cut by Cocceius, by order of Agrippa: it was partly filled up with alluvial matter, the floor paved, and the roof in general of brick masonry. Its length, to where it opens on the Lake of Avernus, is said to be about 3000 ft., and some large chambers and passages branching off exist along its course; its opening towards the E. may be seen on the W. shore of the Lake (see p. 338).

The *Necropolis* of Cumæ is one of the most interesting ancient cemeteries in Southern Italy; it is situated in the plain extending on the N.W. and at the base of the rock of Cumæ. Considerable excavations were made, chiefly by the late Count of Syracuse, from which resulted the discovery of several Greek tombs containing vases and other ornaments of a remote period. The site appears to have been at a subsequent period occupied by Roman sepulchres; but at a higher level, as in many cases it has only been by penetrating below the latter that the more ancient Cumæan hypogei were discovered. A portion of the vases, which have a remarkable similarity to those from the Cyrenaica, now in the British Museum, are in the Museum at Naples; but the best were sold by him to Marchese Campana of Rome, and are now in Paris and St. Petersburg. The site of the excavation is near a farm-house on the rt. of the Via Domitiana, in coming from Licola towards Fusaro, but nothing of the tombs is to be now seen. Many fragments of Roman sepulchral decorations in marble may be seen scattered around. The tombs were constructed one above the other, forming three several tiers, each being the work of a different period. The lowermost were excavated simply in the earth. When first opened they were found to contain skeletons, which fell to dust on exposure to the

air. At the head and feet were vases in an Egyptian style, rings and fibulæ of bronze, scarabæi, glass beads, and fragments of burnt wood. The tombs of the second range were formed of four slabs of tufa or piperno, covered often with three flat stones; but some have been found with sloping roofs, the stones meeting in the middle and giving the sepulchral chamber the appearance of a small house. Some of these sepulchral chambers contained two skeletons, but generally only one, with black painted vases of an archaic character, and occasionally with black figures on a yellow ground, in which we trace Pelasgic art to its Egyptian origin. The Italo-Greek tombs, which formed the upper tier, were of the same character, but were distinguished by their superior style and greater elegance, by the richness of the funeral furniture, and by the use of gold and silver instead of bronze in the personal ornaments, thus confirming the statement of their own poetic historian, Hyperochus, as we read in Athenæus, that "the (Cumæan) citizens wore embroidered robes and much gold in their dresses, and never went beyond the walls of the city but in a coach drawn by two horses." In the ground near the surface of the Necropolis were found urns and vases containing the ashes of the Roman period. Many of these vases showed by their style that they had been removed from the more ancient tombs and appropriated by the Romans; the tombs themselves afforded ample evidence of this fact, for many of them bore marks of having been plundered. The first excavations were made by Charles III., when the numerous sepulchral objects now in the Museum at Naples were discovered. Paderni communicated an account of these researches to the Royal Society of London in 1755. He describes the first tomb opened as that of the Papiria family, and states that there were three skeletons on the floor, each enclosed in an oblong coffin, formed of four slabs of piperno. One of the skeletons was covered with a cloth of asbestos, with the remains of

robe embroidered with gold, the threads of which were perfect, and with fragments of papyrus, one side of which was covered with red lead, the other black. Among the objects found in the tomb were a metal mirror, three tessere or dice, an iron *lectisternium* or *pulvinar* with ivory ornaments, two heads of horses of the same material, and fragments of a confection of myrrh and spices which was placed on dead bodies by the Greeks. Under one of the skeletons was a padlock through which three iron strigils were passed. Adjoining this tomb was another for the freedmen of the same family. Two glasses, resembling our modern wine-glasses, and two earthen lamps, were also found in it, which still rank among the most beautiful objects of their class in the Museum. In other tombs of the same period an immense number of valuable objects have been discovered, such as necklaces of gold beads and of terra cotta gilt, gold rings with intaglios, gold astragali, cloth of gold, silver fibulae, circular mirrors of silver, vessels of blue glass, ointment-pots, strigils, &c. In another was found the beautiful suit of Greek armour which passed from the collection of the Conte Milano into that of the Tower of London, where it is now in the hall of the horse-armoury. In those excavated by the Count of Syracuse vases, cinerary urns, and skeletons were found; in two instances artificial heads, made of a composition in which wax was the principal ingredient, were found lying by the side of the skeletons. One of these heads had glass eyes. The features, which were those of young men, were so perfectly defined as to give probability to the conjecture of the Neapolitan antiquaries that the heads were formed from casts taken after death. Near the Lake of Licola a Greek tomb has been excavated which contained stucco bas-reliefs of the Judgment of Minos, and the *Delights of Elysium*.

The Forest of Hama, the Triclaeanus of Virgil, is identified with a

wood about 8 m. N. of Cumæ towards Liternum. Livy mentions it as celebrated for its nocturnal sacrifices, and for the treachery and subsequent massacre of the Campanians, who endeavoured to gain possession of Cumæ under the pretence of attending the solemnities in this sacred grove.

LITERNUM.

The road from Cumæ to Liternum (6 m.) follows the *Via Domitiana*. It is bordered by tombs for a short distance after leaving the city, and in one place are the remains of a hemicycle, with seats, which was decorated with paintings. The ancient pavement of massive blocks of piperno is still perfect in many parts.

The *Lake of Licola*, near which the road passes soon after it leaves Cumæ, is not mentioned by any ancient writer; it has been supposed that it is a part of the canal begun by Nero for the purpose of connecting Avernus with the Tiber, which made Tacitus describe its author as the *incredibilium cupitor*. The lake is one of the causes of the malaria which afflicts this part of the coast in the summer and autumn. The forests around Licola were the royal chase of Frederick II. The mountain on the rt., called Monte Gaudo, is mentioned by Pliny for its intoxicating waters.

LITERNUM, a name imperishably associated with that of Scipio Africanus, is now represented by the Tower of *Patria*, situated near the bridge by which the Domitian Way crossed the canal connecting the ancient port, now called the *Lago di Patria*, with the sea. Liternum, about 200 B.C., during the consulate of Scipio Africanus and T. Sempronius Longus, was occupied by a Roman colony, subsequently increased by Augustus, in whose reign Agrippa enlarged and restored the port and its canal, now

converted into a marshy lake. The city was destroyed by Genseric in 455, and not a trace remains of its ancient greatness. Scipio Africanus had here a villa, to which he retired when accused of extortion in the war against Antiochus. Here he died in voluntary exile, B.C. 184. Valerius Maximus tells us that in his dying moments, in the bitterness of his heart at the ingratitude of his countrymen, he ordered to be inscribed upon his tomb—*INGRATA PATRIA, NE OSSA QUIDEM MEA HABES*. After his death the Romans were anxious to obliterate the remembrance of their past injustice by loading his name and memory with honours. A tomb, surmounted by a statue, had been erected at Linternum on the spot where he was buried. It appears that the Romans were anxious to have it believed that the body had been removed from Linternum, and deposited in the sepulchre of the family at Rome, and this feeling was carried so far that Scipio was even reported to have died at Rome. Livy tells us:—"Some say that he died and was buried at Rome, outside of the Porta Capena; others that he died and was buried at Linternum; and at both places there are monuments and statues: for there is a monument at Linternum surmounted by a statue which I myself lately saw there after it had been thrown down by a tempest. *Nam et Literni monumentum monumentoque statua superimposita fuit, quam tempestate disjectam nuper vidimus ipsi*. And beyond the Porta Capena at Rome, in the monument of the Scipios, there are 3 statues, 2 of which are said to be those of Publius and Lucius Scipio; the third, that of the poet Ennius." This description can only apply to the tomb of the Scipios on the Via Appia, and near to the Porta di San Sebastiano at Rome. But no inscription bearing the name of Scipio Africanus was discovered in that sepulchre; and, though the laurelled bust now in the Vatican which was found there was once believed to be that of Ennius, a subsequent comparison of well-authenticated memorials has not confirmed the

supposition. We may also presume that no member of the Scipio family would have removed his body to Rome in defiance of his injunctions to the contrary. Livy himself in a subsequent passage says that Scipio died at Linternum, where, by his own command, he was buried, and where a monument was erected, "lest his funeral should be solemnized in his ungrateful country." "*Vitam Linterno egit sine desiderio Urbis. Morientem rure eo ipso loco sepeliri se jussisse ferunt, monumentumque ibi edificari, ne funus sibi in ingrata patria fieret.*"—Lib. xxxviii. 53. This statement is confirmed by the evidence of Seneca and of Pliny. Seneca, in his 86th Epistle, gives an interesting description of the villa. "Living," he says, "in the very town of Scipio Africanus, I have adored his spirit and the altar which I suppose to be the tomb of so great a man. . . . I saw his villa, built of squared stone; a wall surrounding the wood, and towers erected on both sides for its defence; a cistern under the house and gardens, large enough for the use even of an army; a small, narrow, and very dark bath after the ancient custom; for a bath did not appear hot to our ancestors unless it was gloomy. I felt therefore a great delight while contemplating Scipio's habits and our own." He then proceeds to say that the bath was lighted by chinks rather than by windows, *rimæ magis quam fenestra*, and compares these simple habits with the luxury of the modern Romans. Pliny the naturalist, in his account of the Longevity of Trees, describes, among those which the memory of man carefully cherished, the "olive-trees still existing at Linternum, planted by the hand of Africanus the Elder, and a myrtle of conspicuous size." As the death of Scipio occurred 184 B.C., and that of Pliny in 79 A.D., the olive-trees and the myrtle must have been then upwards of 2½ centuries old. A constant tradition has lingered on the spot that the tower now called the *Torre di Patria* was built of the materials of the villa, and on the exact site of the

tomb. The celebrated bust of Scipio, which bears the mark of his wound on the bald head, was found beneath the tower, and an ancient inscription with the word PATRIA, built into its wall. Three marble statues, larger than life, have recently been discovered near the lake; one was a female draped figure, the others were males wearing the Roman toga. Before these discoveries, some local antiquaries were disposed to place the site of the villa 6 m. inland, at a place called *Vico di Pantano*.

The *Lago di Patria* derives its waters from the *Clanivus*, a small sluggish stream now called the *Regio Lagni*, which drains the plain of the *Terra di Lavoro* as far inland as *Maddaloni*, and falls into the sea between the Lake and the *Volturmo*. A further proof of the changes which have taken place upon this coast is seen in the deposits of marine shells along the low cliffs which extend from the Lake of *Fusaro* to the mouth of the *Volturmo*.

Beyond *Patria* the road traverses the *Bosco di Vercaturo*, the ancient *Sylva Gallinaria*, which still abounds with game as in ancient times. The whole of the flat sandy plain, the modern *Pineta of Castel Volturmo*, is covered with lentiscus and pine forests, which supplied the Roman fleet at *Misenum* with timber for their masts. The *Via Domitiana* crossed the *Volturmo* near its mouth, and proceeding along the coast fell into the Appian near *Sinuessa*, the modern *Mondragone*. The ancient pavement is still to be traced nearly the whole way from *Castel Volturmo* to the latter place.

THE NORTHERN CRATERS.

The traveller who is disposed to visit the extinct volcanic craters which form the N. boundary of the *Phlegrean Fields*, extending from *Monte Rosso*, near *Cumæ*, to the entrance of the *votta di Posilipo*, will do well to make

them the object of a separate excursion, combined with a visit to *Cumæ* and *Liternum*. In that case he will reverse the order which we adopt in describing them.

Monte Barbaro, 2½ m. N.E. of *Cumæ*, the *Mons Gaurus* of the ancients, is the loftiest volcanic cone of the district. It has a deep crater, about 3½ m. in circumference, with an opening in the E. side, apparently enlarged by art. In this cutting we see that the mountain, like *Monte Nuovo*, is composed partly of beds of loose scorise and of beds of pumiceous tufa. Some of these strata abound in pisolitic globules, formed most probably by drops of heavy rain falling during the eruption with the loose ashes. Not a trace of lava is to be seen. The plain which forms the floor of the crater, now called *Campiglione*, is of extraordinary fertility, and is entered by a break in the walls of the crater called *Porta di Campiglione*. The cone is covered on its outer slopes with vineyards. The wine which they produced is mentioned by many writers under the name of *Gauranus*; and *Athenæus* has commemorated its body and its tonic properties, as well as its scarcity and delicious flavour: ὀλίγος καὶ κάλλιστος, προσέτι τὸ εὖτονος καὶ παχύς. That now produced by these vineyards, when carefully prepared, is a strong red wine and keeps well. Before the formation of *Monte Nuovo*, *Gaurus inanis*, as *Juvenal* calls it, must have been a striking object from all parts of the bay, to which, indeed, *Statius* gives the name of *Sinus Gauranus*. The plain at the foot of this mountain was the scene of the first victory gained by the Romans over the *Samnites*, B.C. 340. It has been sung in Latin verse by our poet *Gray*, who attributes the scanty vegetation on its surface to the *sæva vicinia* of *Monte Nuovo*, and thus pictures the slow return of its fertility:

Raro per clivos hand seclius ordine vidi
Canescentem oleam: longum post tempus amicti
Vite virent tumuli; patriamque revisere gaudens
Bacchus in assuetis tenerum caput exerit arvis
Vix tandem, infidæque audet se credere cœci.

Monte Cigliano, between *Monte Barbaro* and *Astroni*, and *Monte Campana*, further inland, on the N.E., are two small craters of the same kind, and with the same geological features.

LAKE OF AGNANO.—Two roads lead from Naples to this lake: the first, which is the one by which it is usually visited, branches off on the rt. beyond the village of *Fuorigrotta* (p. 188), and is 2 m. long; the second from *Capo di Monte*, and is a beautiful drive of about 6 m. The lake is nearly 3 m. in circumference, but more irregular in its outline than the other volcanic craters in its neighbourhood. Though its banks are diversified with hills and verdure, and the surface generally alive with water-birds, the lake is a constant source of malaria, caused partly by the exhalations of warm vapour impregnated with sulphuretted hydrogen, and partly by the flax steeped in it. Neither the lake nor the crater which contains it is mentioned by any ancient writer. From this silence it has been inferred that it has undergone considerable changes since the Roman period; and many conjectures have been started with regard to its ancient state and the origin of its present name. The geological structure is similar to that of the other craters of the district.

Stufe di San Germano.—On the S.E. bank of the lake are some old chambers in which the hot sulphurous vapour which issues from the soil at the temperature of 180° Fahr. is collected for the cure of gouty and rheumatic cases from the hospitals of Naples. The name of the Stufe commemorates the vision of S. Germanus, Bishop of Capua, in the 6th cent., which S. Gregory the Great has recorded in his *Dialogues*. Behind the Stufe are some Roman ruins, supposed to be the remains of baths.

GROTTA DEL CANE.—This celebrated cavern is an aperture, resembling a small cellar, at the base of the hill, about 100 paces from the Stufe. It is closed by a door, the key of which

is kept by the custode of the Stufe, who will expect 1 franc for showing the experiment with the dog, from which it derives its name. The cavern was known to Pliny, who describes it among the *spiracula, et scrobes charoneæ, mortiferum spiritum exhalantes*. It is continually exhaling from its sides and floor volumes of vapour mixed with carbonic acid gas; but the latter, from its greater specific gravity, accumulates at the bottom and flows over the step of the door, which is slightly elevated above it. The upper part of the cavern, therefore, is free from the gas, while the floor is completely covered by it. Cluverius says that the grotto was once used as a place of execution for Turkish captives, who were shut up within its walls and left to die of suffocation. It is said that Don Pedro de Toledo tried the same experiment upon two galley slaves, with fatal effect. Addison, on his visit, made a series of experiments which anticipated all those performed by subsequent observers. He found that a pistol could not be fired at the bottom, and that, on laying a train of gunpowder and igniting it on the outside of the cavern, the carbonic acid gas "could not intercept the train of fire when it once began flashing, nor hinder it from running to the very end." He ascertained that a viper was 9 minutes in dying on the first trial, and 10 minutes on the second, this increased vitality being attributable, in his opinion, to the large stock of air which it had inhaled after the first trial; and that the dog was not longer in expiring on the first experiment than on the second. Dr. Daubeny found that phosphorus would continue lighted at about 2 ft. above the bottom, that a sulphur match went out a few inches above it, and a wax taper at a still higher level. It has been asserted that the dog, upon whom this *sic sine morte mori* experiment is usually performed, is so accustomed to die that he has become indifferent to his fate; but no dog who has been long the subject of the exhibition is to be seen in perfect health. "

effects of the gas being seen quite as well by means of a torch, a lighted candle, or a pistol, visitors will do well to content themselves with this, instead of having recourse to the cruel experiment on the poor quadruped.

From the W. shore of the Lake of Agnano an interesting path leads across the hills to Pozzuoli, passing by the Pisciarelli and the Solfatara (p. 333).

ASTRONI.—A road of $\frac{1}{2}$ m. leads from the shores of the Lake of Agnano to Astroni; the fee to the custode is from 1 to 2 francs, according to the number of the party. This is the largest and most perfect of the volcanic craters of this district. For many years it has been used as the preserve of the wild boars and deer for the royal chase; and a wall has been built upon its margin to prevent the escape of the animals. The rim of the crater, which is more than 4 m. in circuit, is unbroken, except by the artificial cutting for the entrance. The ascent is steep, but quite practicable in a carriage. The interior of the crater is covered with magnificent ilexes and other forest-trees, presenting a very beautiful scene, especially in the early spring. A descent of about $\frac{1}{4}$ m. leads to the plain, the floor of the ancient crater, which is encircled by a carriage drive. At the S.E. end are three small lakes, one of which is deep. In 1452 Alfonso I. gave a festival in this crater in honour of the marriage between his niece Eleanor of Aragon and the Emperor Frederick III. Pontanus tells us that 30,000 persons were present, that the gold and silver vessels used on the occasion were valued at 150,000 golden ducats, and that cascades and rivulets of wine were constantly flowing. The last scene of the celebration was a hunt by torchlight. The hill of Astroni offers one of the finest examples of the Craters called *Cono di Astroni* by the celebrated geologist *von Buch*; its sides are formed of *of pre-existing volcanic tufa*, which *have been upheaved at a period long* *sequent to their first deposition by*

subterranean forces, similar to those that presided within the historical period at the formation of the Monte Nuovo. In the centre of the crater is a monticule of trachytic lava, protruding, and another mass of the same rock on the N. side of it, which have probably been produced during the last upheaving eruption, to which the mountain owes its present form.

II.

ISLANDS OF PROCIDA AND ISCHIA.

An agreeable mode of reaching Procida and Ischia will be to take a carriage from Naples to the beach of Miliscola (p. 344), and there to hire a boat for the passage of the Strait, which is only $2\frac{1}{4}$ m. across to Procida. From the Mole at Naples to the Punta di Rocciola, the N.E. promontory of the island, the distance is $15\frac{1}{4}$ m.; from the Capo di Miseno $3\frac{1}{4}$ m. 2 steamers leave and return to Naples daily in summer, one in winter, calling at Procida, and returning on the following mornings, leaving Ischia at an early hour, fares 5 and 3 francs; and during the whole year, except in severe weather, there are daily market-boats, by which a passage may be obtained for 1 franc; but the voyage from Naples is seldom performed under 3 hours with a fair wind, and when it is necessary to row the whole distance, the time is prolonged to 4 or 6 hours. As Procida may be examined in a few hours, the traveller may land at the beach called the *Marina di Santa Maria*, and proceed by the road which traverses the island from N. to S., to the little Bay of Chiaiolella, where he will find boats to convey him across to the town of Ischia.

PROCIDA, the ancient *Prochyta*, is $2\frac{1}{2}$ m. long, and is broken into numerous bays and coves, which give it a picturesque outline. Strabo's statement that it had been torn asunder from its neighbour—*νῆος ἡ Προχύτη, Πινηνέων δ' ἰσθμὸν ἀπέσπασμα*—is

firmed by Pliny the Naturalist, in opposition to the fable which derived its name from the nurse of Æneas:—*Non ab Æneæ nutrice, sed quia profusa ab Ænaria erat.* (Lib. iii. c. 12.) The geological structure confirms the tradition of antiquity. The island is composed, like Ischia, of pumiceous tufa, separated by beds of pumice and of fragments of cellular lava, which dip outwards as if they had proceeded from a crater situated on the N.W. Breislak and Spallanzani, from an examination of both islands, arrived at the conclusion that they were once united, and formed part of an immense crater.

The N. extremity of Procida is loftier and more picturesque than the S. The bold E. promontory on which the castle is built, justifies the epithet of Virgil:—

Tum sonitu Prochyta alta tremit.
Æn. ix. 715.

The position of the castle, now a royal palace, is very fine, commanding from its terrace the bay of Naples on the one side, and the bay of Gaeta on the other. The town of Procida stretches up the slopes of the castle-hill from the sea-shore in the form of an amphitheatre, backed and interspersed with vineyards, orange-groves, and fruit-gardens. The houses, with their flat terraced roofs and their out-door staircases, remind the traveller of many towns in modern Greece. On the E. the coast is broken into two bays formed by the Punta di Monaci, Punta Pizzaca, and Punta Socciaro. On the N. point, called *Punta di Chiuppeto*, at the entrance of the channel, is a lighthouse with a fixed light. Beyond the Punta della Serra, on the W. side, there is a long beach, $1\frac{1}{2}$ m., at the extremity of which is the small crescent-shaped *Isola Vivara*. This S.W. portion is rocky, recalling the epithet of Statius:—

Hæc videt Inarimen, illi aspera Prochyta paret.
Sylv. ii. 2.

The island is richly cultivated with vineyards and fruit-gardens, which supply the markets of the capital, and constitute a source of the prosperity of the inhab. (13,000). The red wines are

of a superior quality; but its chief industry consists in shipbuilding, carried on largely here, some of the largest shipowners of S. Italy being natives of Procida. The Greek costumes of the women are seen to great advantage at the festa of San Michele (29 Sept.), when the traveller will also have an opportunity of witnessing the Grecian dance, the *Tarantella*, performed, as of old, to the sound of the timbrel.

Juvenal preferred the solitude of this island to the dissipations of the Suburra:—

... Ego vel Prochyta præpono Suburræ.
III. 5.

In the 13th cent. it was the property of John of Procida, the principal actor in the 'Sicilian Vespers,' whose possessions were confiscated by Charles I.; but were returned on the conclusion of peace between his son Charles II. and James of Aragon.

ISCHIA (the *Pitheculus*, *Ænaria*, and *Inarime* of the ancients). The easiest mode of reaching this island will be by the steamers that sail from the Porto di Massa, near the Imacolatella at Naples, twice a day during the summer and autumn, and every afternoon, except on Sunday, during the winter, calling at Procida; the voyage, including the detention at the latter place, and landing passengers at the town of Ischia, will generally occupy 3 hours to Casamicciola, the boat proceeding on certain days as far as Forio: fares to Casamicciola, 1st class 5 fr., 2nd 3 fr., 3rd 1 fr. 50 c. The same steamers return morn. and even. in summer, and during winter and spring at 5½ and 6 A.M. In fine weather the voyage is a very delightful one, the boat crossing to the Point of Posilippo; from there across the Bay of Pozzuoli, with lovely views over that town, Nisida, Monte Nuovo, Baïæ, and to the Cape of Misenum; then to the Marina of Procida, at the foot of its picturesque castle; from here coasting along the N. and W. sides of the island to the crescent-shaped island of Vivara, distant about 2 m. from the castle and

landing-place for the town of Ischia, from which Casamicciola is about 4 m. and Forio 8 m. distant.

The place where visitors generally land is at the Marina of Casamicciola, near which are the principal bathing establishments and 3 good inns, the best the *Hôtel Bellevue*, kept by Saverio Zavota, who, having lived for many years in England, speaks our language well, and is honest and obliging. The hotel is situated on the declivity of a hill overlooking the beautiful Bay of Lacco, and commands some of the finest views in the island; it is fitted up with every comfort, and the apartments are by far the best adapted for families in the island. The charges for rooms will depend a good deal on the season, from May until September being the period when it is most frequented. Single persons will pay from 7 to 10 fr. a day *en pension*; families can make more economical arrangements for a lengthened sojourn. In addition to other advantages the Bellevue possesses those of having a northern aspect, and being surrounded by level walks in the grounds around it, which is of no small importance to invalids in the hotter months. Families or invalids proceeding to Ischia will do well to write (in English) to Zavota beforehand, who will send a person to accompany them from Naples, and make every arrangement for their conveyance to Casamicciola, saving them much trouble and bickering with boatmen, porters, donkey-drivers, &c. *Hôtel des Etrangers*, more generally known as *La Piccola Sentinella*, on the S. declivity of the hills that separate the bays of Lacco and Casamicciola, kept by Dombre; well spoken of for cleanliness, attention, &c. *Hôtel of La Sentinella Grande*, upon the highest part of the same range, commanding fine views over the continent; accommodation and comforts generally, including cuisine, inferior. We would advise persons proceeding to Ischia, either for health or pleasure, not to listen to touters or interested advisers on board the steamers, who make it a practice to induce them to go to inferior houses, literally selling the traveller

to the highest bidder, a service which they must pay ultimately. All the hotels are about a mile from the pier.

Lodgings.—There are numerous houses for hire during the bathing season; the Casa Saue, near the Piccola Sentinella, is one of the best. There is a large lodging-house close to the baths, fitted up by Sig. Manzi, but its situation, in a deep confined ravine, without view or a free circulation of air, renders it unsuitable for most foreign visitors and invalids.

Physicians.—Dr. Antonio Mennella, who lives at the village of Casamicciola, is the best, being well acquainted with the effects and action of the baths and mineral waters on invalids.

Ischia is the largest island in the vicinity of Naples. It is separated from Procida by a channel of 2 m. in breadth. The Castle, off the E. shore, is 20 m. from the Mole of Naples. The circumference of the island is about 20 m., exclusive of the sinuosities of the coast. The length is $5\frac{1}{2}$ geog. m.; the breadth, in the widest part, is about 4. The total population of the island is about 28,000.

Before Vesuvius resumed its activity, in the 1st centy. of our era, Ischia was the principal site of volcanic action in South Italy. The *Monte Epomeo*, the *Eposos* of the Greeks, the *Epopeus* of the Latin poets, which rises grandly near the centre of the island, appears to have acted chiefly by lateral eruptions, for there is not a trace of lava near its summit, while several volcanic vents may be distinctly traced on its flanks and in various parts of its declivities. On the N. and W. the island slopes gradually down to the sea, and terminates in a beach, while on the S. and E. it plunges into it, forming abrupt and often lofty precipices.

The volcanic action of Ischia is intimately associated with its early history; and the connexion of its volcanic phenomena with the mythology of antiquity has invested the island with a charm peculiarly its own.

The earliest periods of its history re-

fer distinctly to the volcanic action of which it was the scene. A Greek colony from Chalcis and Erythrea settled in the island previous to, or simultaneous with, the foundation of Cumæ. The settlers attained great prosperity, but are said to have been afterwards compelled by constant earthquakes and volcanic agency to leave the island, and settle on the opposite coast at Cumæ (p. 346). These outbursts are probably the same that are mentioned by Timæus, who lived about 262 B.C., and recorded a tradition that shortly before his time Mt. Epomeus vomited fire and ashes, and that the land between it and the coast was thrown forcibly into the sea, which receded 3 stadia, and then returned, overflowed the land, and extinguished the fire. These events are also related, with some variation, by Pliny, who mentions a tradition that Epomeus emitted flames; that a village was swallowed up, "*oppidum haustum profundo*;" that a marsh was created by one of the earthquakes which accompanied the eruption, and that Procidia was detached by another. A colony established by Hieron, the tyrant of Syracuse, no doubt after his great naval victory over the Etruscans in B.C. 474, was also driven away from the island by volcanic outbursts. The Neapolitans subsequently colonised the island, and remained till the Romans, at an unknown period, took possession of it. Julius Obsequens mentions an eruption in B.C. 92; and the local historians assert that other volcanic convulsions occurred in the reigns of Titus, Antoninus Pius, and Diocletian. The last eruption took place in 1302, when a stream of lava issued from the N.E. base of Monte Epomeo, which ran into the sea near the town of Ischia.

The more remote volcanic outbursts in the island were poetically ascribed to the struggles of the imprisoned giant Typhæus (Pind. *Pyth.* i. 18). Homer's description of the struggles of Typhæus in Arimi is a perfect picture of volcanic phenomena:—

Γαῖα δ' ὑπερστανάξῃ, δι' ὃς περικραύνῃ
Χωομένη, δρε τ' ἀμφὶ Τυφῶϊ γαῖαν ἰμάσῃ
Εἰν Ἀρίμοις, ὅθι φασὶ Τυφῶος ἔμμεναι εὐνός.
Il. ii. 781.

Virgil, adopting Homer's tradition, gave Typhæus to Ischia, and Enceladus to Ætna,

Durumque cubile
Inarime Jovis imperiis imposita Typhæo.
Æn. ix. 715.

The ancient name, *Pithecusa*, was popularly derived by the Roman poets from *πίθηκος*, because the island was said to be inhabited by monkeys.

Inarimem Prochytaque legit, sterillique locatas
Colle Pithecusas, habitantum nomine, dictas.
Ovid. *Met.* xiv. 89.

But Pliny the naturalist with more probability attributes it to the pottery (*πίθος*) manufactured in the island. *Pithecusa non a simiarum multitudinis (ut aliqui existimavere) sed a figlinis doliorum* (iii. 12). The name *Ænaria*, according to Pliny, was derived by the poets from its having been one of the stations of the fleet of Æneas. *Ischia* is a corruption of the word *Iscla*, under which name the island is mentioned in ecclesiastical records of the 8th cent.

After the fall of the Roman empire Ischia followed the fortunes of the capital. In 813, and again in 847, it was attacked by the Saracens; in 1135 it was sacked by the Pisans, while on their way to Amalfi. In 1191 Henry VI. took possession of it. In the reign of his son Frederick II., Caracciolo, his general, allowed himself to be burnt alive in the Castle, rather than surrender it to the Guelph troops of Otho IV. In 1292 Ischia joined Sicily in the revolt against Charles I. In 1299 Charles II. recovered the island, and punished the inhabitants for their rebellion by sending 400 soldiers to cut down their trees and vineyards. In 1389 Ladislaus defeated Louis II. of Anjou in a battle fought near the crater of Monte Rotaro. In the 15th centy. Alfonso I. seized and fortified it in the war against Joanna II. He expelled the male inhabitants, and forced their wives and daughters to marry his soldiers. At his death in 1458, Giovanni Toreglia, the cousin of Lucrezia d'Alagni, proclaimed himself an adherent of King Renato, and held the island against Ferdinand I. till 1463, when?

sold it to the crown for 50,000 ducats. In 1495 Ferdinand II. retired to Ischia with his aunt Joanna, who had just become his bride in her 14th year, abandoning Naples to his rival Charles VIII. The king arrived before the castle of Ischia, with his retinue in 14 galleys; but the castellan, Giusto della Caudina, a Catalanian, refused to admit him. He consented at last to admit the king and queen alone. Ferdinand then landed, but he had no sooner set his foot within the castle than he drew his sword and killed the faithless castellan on the spot, an act which so astonished the garrison that they offered no opposition to the landing of the royal retinue. In 1501 his uncle and successor Frederick retired to Ischia with his queen and children, accompanied by his sisters, Beatrice, the widow of Mattheus Corvinus King of Hungary, and Isabella, the widow of Gian Galeazzo Visconti. They remained in the castle till the king proceeded to France, and surrendered himself to Louis in person, so that the castle of Ischia may be said to have witnessed the extinction of the Aragonese dynasty. The island was pillaged in 1544 by Barbarossa, who carried away 4000 inhabitants; was captured by the Duke de Guise in 1647; was occupied by Lord Nelson in the present cent.; and afforded brief refuge to Murat on his flight to France in 1815.

The Marquis of Pescara, the conqueror of Francis I., was born in the castle of Ischia, in 1489. His sister Costanza defended it during the war which preceded the partition treaty of Granada, and refused to capitulate to the forces of Louis XII., although commanded to do so by her king, to whom she afterwards afforded a shelter in the same castle, the only spot in the kingdom which her heroism had enabled him to call his own. As an acknowledgment of her services, the government of the island was settled on her family, who retained it till 1734. In 1525 Vittoria Colonna, the widow of Pescara, retired to Ischia to mourn the loss of her husband. Her genius, virtues, her piety, her beauty are

immortalised by Michael Angelo, by Bembo, and Ariosto.

Vittoria è l nome; e ben conviensi a nata
Fra le vittorie, ed a chi, o vada, o stanzi,
Di trofei sempre, e di trionfi ornata,
La Vittoria abbia seco, o dietro, o innanzi.
Questa è un' altra Artemisia, che lodata
Fu di pietà verso il suo Mausolo; anzi
Tanto maggior, quanto è più assai bell' opra,
Che por sotterra un uom, trarlo di sopra.
OTI. XXXVII. 18.

In 1548 Mary of Aragon, the widow of the Marchese del Vasto, cousin of the great Pescara, followed the example of Vittoria, and sought a home in Ischia in the eventide of a life which seemed never to grow old. Her autumn, says Pierre de Brantome, surpassed the spring of the most beautiful of other women; and when she had reached her 60th year, her charms were still so irresistible that the grand Prior of France fell in love with her.

Bishop Berkeley frequently declared that one of the happiest summers he ever enjoyed was passed in Ischia in 1717; and in a letter, written probably to Pope, he says, "The island Inarime is an epitome of the whole earth, containing within the compass of 18 miles a wonderful variety of hills, vales, rugged rocks, fruitful plains, and barren mountains, all thrown together in a most romantic confusion. The air is, in the hottest season, constantly refreshed by cool breezes from the sea; the vales produce excellent wheat and Indian corn, but are mostly covered with vineyards interspersed with fruit-trees. Besides the common kinds, as cherries, apricots, peaches, &c., they produce oranges, limes, almonds, pomegranates, figs, water-melons, and many other fruits unknown to our climates, which lie everywhere open to the passenger. The hills are the greater part covered to the top with vines, some with chesnut groves, and others with thickets of myrtle and lentiscus. . . . But that which crowns the scene is . . . Mons Epomeus. Its lower parts are adorned with vines and other fruits; the middle affords pasture to flocks of goats and sheep; and the top is a sandy pointed rock, from which you have the finest prospect in the world, surveying at one view, be-

sides several pleasant islands lying at your feet, a tract of Italy about 300 miles in length, from the promontory of Antium to the Cape of Palinurus."

"For the traveller in search of health, of a pleasant residence, even in the height of summer, but particularly in the months of May, June, and July, I do not know a more agreeable place of sojourn than Casamicciola. Letters arrive from, and are despatched daily to, Naples. The geologist, the botanist, and artist will experience no want of occupation. During the season of the arrival of the quails—May and June—the sportsman will find ample employment; whilst, in point of scenery, there are few places in Italy that offer greater attractions. The inhabitants are peaceable; indeed, such a thing as robbery, much less brigandage, is seldom heard of in the island of Ischia."—*J. B. P.*, 1863.

The aloe and the prickly pear (*cactus opuntia*) grow luxuriantly in the hedges; many rare ferns and orchids are found in the woods, the caper grows wild on the walls, and the flora of the island generally will enable the botanist to add many interesting objects to his herbarium. July and August are the hottest months, but at Casamicciola the mean temp. does not exceed 79° , or the greatest heat 90° .

Mineral Waters.—No spot of the same extent contains such a number of hot mineral waters. The island is so rich in springs that many valuable waters which would make the fortune of any town in continental Europe are here allowed to run to waste. The principal characteristics of the Ischia waters are the large quantities of the hydro-chlorates, sulphates, and carbonates of soda which they contain, combined with the salts of magnesia, of lime, and occasionally of potash, and with a considerable volume of carbonic acid gas. With a few exceptions, they issue from the ground at so high a temperature, that it is necessary to mix them with colder water before they can be used. Besides the waters, there are sand-baths of great power, and hot-air and vapour ones varying in temperature from 140° to 180° Fahr.

Some of the waters now in use were well known to the ancients, as Strabo, Pliny, and other writers describe the qualities for which they are still remarkable; and several bas-reliefs and inscriptions recording them have been found in the island. The first description of the Ischia waters and their medicinal powers was published by Giulio Jasolino, in 1588. This curious work describes nearly 40 springs, including all the principal ones now in use. The works of Siano and D'Aloysio, and the poetical descriptions of De Quintiis (*Inarime, sive de balneis Pithecusarum*), were contributions to the literature of the Baths in the last cent. Professor Lancellotti, in our own time, gave the first scientific analysis of the waters, in the reports which he drew up for the Naples Academy of Sciences. In 1830 Mr. De Rivaz, a Swiss physician resident at Ischia, published a Description of the Waters, in which he incorporated Lancellotti's analyses with what had been written by the authors who preceded him and the results of his own experience. Our countryman the late Dr. Cox, in his work on the medical topography of Naples, 1841, also contributed to bring the Ischia waters under the notice of English travellers. He combined in his work the labours of his predecessors with his own observations during his long practice at Naples, and showed the analogies of the several waters to the more familiar springs of Northern Europe. Such powerful agents as the waters of Ischia require much discrimination in their use, and should not be used without competent advice. We shall proceed to make a circuit of the island from

CASAMICCIOLA, a picturesque village of 3500 Inhab., on the high ground between the Marina of the same name and that of Lacco, and near the most important mineral springs for medical purposes. These rise in the Vallone Ombrasco, a ravine at the base of Monte Epomeo, $\frac{1}{2}$ m. from the village. The most celebrated is the Gurgitello, containing considerable proportions of carbonate and muriate of soda, and 9 cubic inches per cent. of free carbonic acid

gas. The temperature is 162° Fahr. The *Gurgitello* possesses great efficacy in diseases of nervous irritability, in sciatica, paralysis, gout, chronic rheumatism, scrofulous swellings, internal diseases caused by local atony, and in external ulcers and gun-shot wounds. Opposite the springs is the hospital, founded in 1601 by the *Monte della Misericordia* of Naples for poor patients either from the city hospitals or elsewhere, for whom there is accommodation for 400; there are 30 baths. There are two large establishments with private baths on the source of the *Gurgitello*, that of Sig. Belliazzi, under the direction of Dr. Mariella, and of Manzi; both are handsomely fitted up, each with marble baths and douches; the former especially. There are public rooms attached to each, with extensive sleeping apartments and boarding-house, &c., well suited for invalids who cannot move about, but not for pleasure-seekers, being in a low confined situation without any view, little air, and in a situation far from healthy. Near the *Gurgitello* is the *Acqua di Cappone*, so called from its possessing the smell of chicken broth. It is taken internally, and is in repute in visceral affections. It differs from the *Gurgitello* in the strength of its mineral ingredients and in its temperature, which is only 98° F. The *Acqua di Bagno Fresco*, called also *A. del Occhio*, which rises near the *Cappone*, is an alkaline water of the same class, used in diseases of the eyes. It is also in favour with the Ischia ladies for its property of whitening the hands. Opening into the *Valle Ombrasco* are the picturesque ravines called the *Val di Tamburo* and the *Val di Sinigalla*. The former derives its name from the noise produced by the *Acqua di Tamburo*, which contains such large quantities of carbonic acid gas that its escape is accompanied by a sound resembling that of a drum. This water varies in temperature from 155° to 210° F. At the entrance of the same valley is the *Acqua Ferrata*, which is now neglected. The *Acqua Aurifera-Argentea* is a very ancient spring, commemorating by its name the belief of the early colonists that it contained

gold and silver. In the *Val di Sinigalla*, rising in the bed of the *Ruscello della Pera*, is the *Acqua Spennu-pollastro*, a water with a temperature varying from 167° to 180° . It derives its name from its singular property of softening the skin of fowls, and so rendering easy the operation of plucking. The *Acqua Colata*, with a temperature of 178° , is a strongly alkaline water, which the peasantry use for bleaching linen. The *Acqua Cociva*, with a temperature varying from 178° to 190° , derives its name from its use in cooking, for which purpose the peasantry collect it in holes excavated in the earth. The *Acqua della Sciatica* gushes from the top of a rock at the entrance of the valley. It has a temperature of 144° , but it is now superseded by waters of greater power. In another ravine on the W. of Casamicciola is the *Acqua della Rita*, which had great celebrity in the 16th cent. Its temperature at the source varies with the season from 149° to 158° . It is employed externally in local weakness arising from sprains and fractures; the peasantry use it in washing and cooking. Higher up and behind the *Hotel Bellevue*, on the declivity of the *Monte Epomeo*, are the *Fumaroli* and *Stufe de' Frassi* and *di Monticeto*, the former emitting vapour at the temperature of 126° , the latter at that of 203° .

Casamicciola is celebrated for its manufactures of bricks, tiles, and pottery in general, which are exported to Naples, the kilns extending along the shore to the *Punta di Perrone*, the clay employed being brought from the ravines descending from *Monte Epomeo*.

As Casamicciola is the principal place of resort of visitors in search of health, this will be the most appropriate place to speak of the

Baths, Mineral Waters, Sea Bathing, &c.—For invalids the season for the medicinal waters commences about the middle of June, and continues until the 2nd week in September; but the baths can be employed at any time after the middle of April, the water being conveyed to the principal hotels, all of which have bathing-rooms, and

where they can be used with less risk than at the hot springs, which must necessitate a ride of a mile afterwards. It will therefore interest foreign invalids to know that they can proceed to Ischia at the close of the so-called Roman season, and find every comfort and facility for bathing, the only precautions in the early summer that will be necessary being to pass some time in bed on getting out of the bath. There is also good *sea-bathing* below Casamicciola and on the Marina of Lacco, where temporary huts are erected for the purpose.

Excursions.—Casamicciola will be the best centre from which excursions can be made over the island; full of interest not only to the lover of picturesque scenery, but to the geologist and naturalist generally. As there are few carriage-roads—that from Ischia to Forio being the only one, and that rough—it will generally be necessary to employ donkeys, which are excellent, in moving about. The principal excursions will be from Casamicciola to the town of Ischia, passing by Bagno d'Ischia over the lava current of Arso, returning by Monte Rotaro: fare, for donkey and boy, 2 frs.; the ascent of the Monte Epomeo, 4 frs.; The tour of the entire island, not including the ascent to Epomeo, and which will require 8 hrs., 5 frs. with a *buonamano*; to Forio by the carriage-road, returning by Lacco, and visiting the lava current of Monte de Marecocco, 2 frs.

Boats may be hired at the Marinas of the different towns, but there is little in the coast scenery to render their use necessary.

LACCO, a pretty village of 1600 Inhab., consisting mostly of persons engaged in the tunny fishery and in the making of straw hats, is beautifully situated in a cove on the sea-shore below Casamicciola. The village contains the ch. and convent of Santa Restituta, the patron saint of the island. At her festa, on the 17th of May, the traveller will have an opportunity of observing the Greek costumes which still linger in Ischia and Procida, and of seeing the *tarantell*

[*S. Italy.*]

danced. Sta. R. was a saint who, on her voyage from Egypt, was cast on shore here; in the vicinity grows a species of lily, which she is said to have introduced, and which the inhabitants say will not grow elsewhere on the island (*Lord H.*). The relics of the saint rest in the ch. of Sta. Restituta attached to the cathedral at Naples. The high land N. of Lacco, the Monte di Vico, is formed of tufa; off its point a *Tomara* is laid down every year, when large numbers of tunnies and sword-fish are caught. The principal spring at Lacco, the *Acqua di S. Restituta*, temp. 135°, rises near the convent, and is collected for use in a convenient building, where the sand-baths, for which Lacco is celebrated, may also be taken. It contains a larger proportion of muriate of soda and muriate of potash than any other water in the island, and consequently requires to be used with caution. It is a powerful agent in the cure of obstructions, rheumatic affections, paralysis, and diseases of the joints. The *Acqua Regina Isabella* rises at the temperature of 106° in the garden of the convent. It contains a larger quantity of free carbonic acid gas than any water in the island, except the *Gurgitello*, with a considerable proportion of carbonate, sulphate, and muriate of soda. It is valuable in affections arising from a want of tone of the system, in scrofulous diseases, and in dyspepsia. The *Stufe di S. Lorenzo*, on the E. ridge which bounds the valley of *S. Montano*, W. of Lacco, near the road to Forco, is one of the most celebrated in the island. It is a natural vapour-bath, heated by steam issuing from crevices in the trachytic rock at a temperature of 135°. The *Acqua di S. Montano* rises at the foot of the lava current which has flowed from the Monte Marecocco, which forms the N.W. extremity of the island. Its temperature is 131°, and its medicinal properties correspond with those of *S. Restituta*. The ground around its source is so hot that it raises the thermometer in a few seconds to 122°. On the sea-shore at Lacco, also, the sand, which is black and shining, is at all times so hot that

a hole made in it becomes instantly filled with water at the temperature of 112°. Near the mass of lava called *Capitello*, and at *Mezzavia*, it is sufficiently hot to raise the thermometer to 171°. Not far from Lacco, on the E. side of *Monte Vico*, was a large block of lava, bearing a Greek inscription, recording the construction of a fortified wall by the Syracusan colonists, before they were driven out by the eruptions. Some doubt had arisen as to the meaning of this inscription, but it appeared to state that "Pacius, Nympsius, and Maius Pacullus, the Archons, and the soldiers, constructed the wall." This very interesting record has been lost, the fishermen having lately removed it to sink their nets during the tunny-fishing season off the adjoining headland.

FORIO (6000 Inhab.: no inn), the favourite residence of the larger Ischian proprietors, occupies a picturesque position on the W. coast, and has a thriving little port. It is 3 m. distant from Casamicciola, and 2 from Lacco. The road to it from the latter village traverses the lava-current descending from *Monte Marecocco*, which forms the promontories of *Cornacchia* and *Caruso*. The Hermitage of *Monte Vergine*, on the S. ridge of the current, commands an extensive view of the plain of Forio, but the views in the S. half of the island are much less picturesque than those in the N., partly from the absence of timber, and partly from the stone walls and terraces which the inequality of the ground renders necessary for the construction of the vineyards. The easiest road, however, from Casamicciola will be that made some years ago for carriages, 3 m. At *Ceriglio*, one of the suburbs, in the *Villa Paolone*, is the *Acqua di Francesco I.*, rising at a temperature of 113°, and resembling the A. Cappone in its smell of chicken-broth. It is used in dyspepsia and weakness of the stomach, in visceral obstructions of a chronic character, and in hysterical affections. The *Acqua di Citara* rises 1 m. S. of Forio, in a sandy bay near the high point called the *Capo dell' Imperatore*. It varies in temperature, according to the season, from 115° to

124°; in some years it rises to 140°. Its name, derived, as Dr. Ziccardi suggests, from *κυρήπιον*, indicates its ancient celebrity, justified by modern experience, in the cure of sterility and in various forms of uterine disease. It is strongly aperient. Near its source are hot wells and ancient vapour-baths, which date probably from the time of the Greek colonists; but they are now disused. *Monte Epomeo* may be ascended from Forio, as it may also from Casamicciola; but the ascent is easier by way of Panza. There are several mediæval towers at Forio, some square, others round, and an unusual number of churches, with numerous neat private residences, showing a great prosperity in the place.

PANZA (1000 Inhab.), 2½ m. from Forio, on the S.W. slopes of *Epomeo*. It was a favourite resort when the Aragonese kings had their villa in its neighbourhood; it is now inhabited chiefly by agriculturists. The *Ascent of Monte Epomeo*, more generally known as the *Monte di S. Nicola*, is sometimes made from Panza, the hermitage of San Nicola being only 4 m. from the village. The road passes through the villages of *Serrara* (2 m.) and *Fontana* (1 m.). The latter place is 1 m. from the summit, which is 2610 ft. above the sea. "To me," says Sir Richard Colt Hoare, "it seemed an *Ætna* in miniature; and, like that mountain, it may be divided into three regions, the lower cultivated, the middle clothed with rich groves of oaks and chesnuts, and the upper bleak and barren, producing only a few low shrubs and dwarf trees. It is not, however, without inhabitants; for on this aerial summit some hermits have fixed their abode." A community of several hermits, now reduced to a solitary anchorite, formerly occupied a kind of underground monastery excavated in the tufa rock, consisting of several cells, refectory, &c., annexed to which is a small chapel. The view from the summit of the mountain embraces a panorama extending from the *Punta di Licosa* to the *Circæan Promontory*, bounded on the N. by the snowy mountains of the *Abruzzi*.

MOROPANO, 2 m. from Fontana,

which, with *Barano* 1 m. further, has 3000 Inhab. On the S., but nearer *Serrara*, is the promontory of *Sant' Angelo*, crowned by the ruins of a tower, which was destroyed by the British troops when they evacuated the island in 1809. Near the head of the ravine, at a short distance from the bridge of *Moropano*, is the *Acqua di Nitroli*. Numerous Latin inscriptions, dedicated to the *Nymphæ Nitrodes*, have been found in the neighbourhood. It issues from the lava at a temperature of 86° , and contains a considerable quantity of bicarbonate of iron. It is much valued in diseases of the kidneys and in hypochondriasis, and is supposed by *Jasolino* to be the cause of the longevity of the peasantry of the district, who resort to it as a remedy for all kinds of maladies. In a ravine at a short distance from the *Marina di Maronti*, is the *Acqua d' Olmitello*, which contains a large proportion of the carbonates of soda, magnesia, and lime, the sulphate and muriate of soda, and a quantity of free carbonic acid gas. It is useful in visceral obstructions, in renal and urinary affections, and in cutaneous and other diseases dependent on a disordered state of the liver. The peasantry use it in injections to the ears in cases of deafness. In the adjoining ravine of *Cavascura* is the *Acqua di Petrelles*, which bears a strong analogy to the *Gurgitello* at *Casamicciola*: it rises at a temperature of 203° , and is used in chronic rheumatism. On the shore, near the *Punta di S. Angelo*, are several emanations of hot vapour, of such power that the sand in which they occur raises the thermometer to 212° . Farther on, at the little village from which they derive their name, are the *Stufe di Testaccio*. In one of the fissures from which the hot air issues the temperature is 196° , but that of the other sources, when closed, is not more than 122° . Beyond *Barano*, on the E., is the cone of *Monte di Vezza*, and between that and the town of *Ischia* the *Monte Campagnano*, from which an ancient stream of lava may be traced.

ISCHIA (6000 Inhab.), the capital of the island, is 3 m. from *Barano* and 4 E. of *Casamicciola*. It is the seat of a

bishop, but it has never recovered its prosperity since the eruption of A.D. 1302. Its *Castle*, built by *Alfonso I.* of *Aragon*, stands on a lofty isolated rock of volcanic tufa and ashes. It rises out of the sea opposite the island of *Vivara*, and is connected with the mainland by a mole constructed on a narrow isthmus. The town stretches along the coast from this mole as far as the *Punta Molina*, the termination in the sea of the lava-current of 1302. *Mr. Stanfield* has made the picturesque beauty of this castle familiar to us by one of the most characteristic productions of his pencil. The road to the baths at *Bagno d'Ischia* crosses the trachyte current called the *Lava dell' Arso*, produced by the eruption of 1302. This lava, which contains a large quantity of felspar, is still barren like the recent lavas of *Vesuvius*. There is no crater, properly speaking, now visible, but the point, bearing the significative name of *Le Cremate*, from which it issued, is marked by a depression in the surface, and by the vast heaps of scorix which surround it. The distance of this mouth from the sea is 2 m. *Francesco Lombardi* and *Pontanus*, who have left a description of the eruption, say that it lasted two months, that many inhabitants were destroyed, and others fled to the continent. *Pontanus* had here a villa, of which we find a memorial in the *Acqua di Pontano*, situated in a garden supposed to have formed part of the villa, *Jasolino*, who describes it under the name of the "*A. del Giardino del Pontano*," extols its efficacy in cases of gravel, strangury, &c. Since his time it has fallen into disuse; the temperature is 93° .

Except the castle of *Ischia*, there will be nothing to detain the visitor here.

BAGNO D'ISCHIA, 1 m. from *Ischia* by the road that follows the *Marina di Mandra*, crossing afterwards the lava-current of *Arso*. The hot springs have acquired some importance since *Ferdinand II.* erected an elegant villa on the heights, and reduced the small lake, supposed to have been a volcanic crater, into a refuge harbour.

The situation of the latter is very beautiful; on one side of its shores is the bath establishment, and a neat modern church, above which rise the gardens of the royal villa. On the N.E. of this little harbour are the Punta di S. Pietro, and the village of Bagno, consisting of a row of shops and fishermen's dwellings. The ascent to Monte Epomeo is easily made from here by a path between the volcanic cones of Montagnone and Monte Rotaro. There are 2 springs which constitute the *Bagni d'Ischia*, under the names of the *Acqua della Fontana* and the *Acqua del Forno*. They rise from different sources, but are identical in their mineral characters, containing muriate of soda combined with the carbonates of soda and magnesia, and free carbonic acid gas. These are the waters to which Strabo is supposed to allude in his description of certain baths at Ischia, which were considered a cure for stone. They are highly stimulating, and are used in diseases which are complicated with atony, in sluggish ulcers, scrofulous swellings, and rheumatic affections of the joints. Their temperature varies from 131° to 138° . A bath-house has recently been erected here for the convenience of visitors. On the high ground above the lake is the fine extinct crater of *Montagnone*; and on the N.W. the *Monte Taborre*, separated by a ravine from the more ancient one of Monte Rotaro. Monte Rotaro, which is supposed to have been raised during the eruption which expelled the Erythrean colony, has thrown out a current of lava from its base, which may be traced to the sea by the masses of pumice and ashes which encumber the surface. A torrent has broken down the N. of the cone, where its structure may be examined. It is composed of beds of scoria, pumice, and lapilli, in which vast blocks of trachyte are imbedded. The outer surface of the cone is covered with the arbutus, the myrtle, the broom, the lentiscus, and other trees. "Such is the strength of its virgin soil," says Sir Charles Lyell, "that the shrubs have been almost arborescent; and the herb of some of the smaller wild

plants has been so vigorous, that botanists have scarcely been able to recognise the species." Monte Taborre, which is nearer the sea, is composed of trachytic lava, resting on a bed of clay, in which are found marine shells of some species still living in the Mediterranean. On the shore at the E. base of the promontory is the *Acqua di Castiglione*. Its temperature is 167° at its source, and from 100° to 104° in the reservoir. The sand on the shore near it is so hot that it raises the thermometer in a few minutes to 212° , and there is a hot spring in the sea itself at a short distance from the beach. The water of Castiglione is a tonic aperient, and is much used in stomach complaints caused by a languid state of the intestinal canal. The *Stufe di Castiglione*, situated on the hills above the baths, are vapour-baths which issue from orifices in the lava, at a temperature of 122° in the lower, and of 133° in the upper stufa. The *Stufe di Cacciuto* issue from the lava which flowed from Monte Taborre, and are of the same character as those of Castiglione, their temperature being 160° . The noise of the water boiling beneath the rocky surface may be distinctly heard. From the base of Monte Taborre the road descends to the Marina of Casamicciola, lined by the brick-works; or by keeping along the higher ground the hotels can be reached without descending to the sea-side.

Geology.—There will be much to interest the geologist in this island. The oldest rocks hitherto discovered in Ischia consist of a blue argillaceous marl, which, in its external characters, resembles the subapennine or tertiary marls of Northern and Central Italy. Here it contains also numerous marine shells; but as a considerable proportion of them belong to species still living in the Mediterranean, it will be necessary to refer the age to a very recent period of the great Pleiocene deposit. These marls underlie in Ischia the most ancient volcanic rocks, showing that the latter were deposited 'whilst the sea covered the country. These blue marls are found in many of the deep ravines descend-

ing from Monte Epomeo; near Moropano they may be seen at an elevation of 1600 feet above the sea; and at the base of the Monte Buceto, on the N. or opposite declivity of the central peak, where they are worked to supply the tile and pottery works of Casamicciola. They underlie the trachyte lava of Monte Tabor, near where the hot springs and vapours of Cacciuto issue from them. The *Older Volcanic Tufa*, which forms a considerable mass of the island, and its highest peaks, is in every respect similar to that of Naples and other parts of the Campi Phlegreæi. Upon it rest the more modern volcanic rocks, which have pierced through it, in the form of lava-currents, incoherent dejections of pumice, cinders, and ashes; and the modern craters, such as the Monte Rotaro and Montagnone, two very perfect cones of eruption between Bagno d'Ischia and Casamicciola. As regards actual currents of lava, one descends from Monte Rotaro, forming the Monte Taborre and the high bluff on which the Campo Santo stands; another from the base of the Montagnone forms the headland at the entrance to the port of Bagno d'Ischia; but the grandest of all is that which forms the promontory at the N.W. part of the island, and which, commencing at the Monte di Marecoco, ends in the Capes of Caruso and La Cornacchia, composed of trachyte, offering a bare and sterile surface. It is probable that this current issued from the semicircular depression at the base of Epomeo, which forms the plain W. of the village of Lacco, the walls of which are of ancient pumicean tufa. Of modern eruptions, the only one that is known to have taken place within the historical period is that of Arso, which, as already stated, dates from A.D. 1302, and is crossed by the road from Bagno to the town of Ischia, where it is nearly half a mile in breadth. This current ends in the abrupt *Punta Molina* on the sea, and extends inland for about $1\frac{1}{2}$ m. as far as a place called *Le Cremate*, where it is seen issuing in a cascade-like form from a fissure without any crater. The lava is a perfect trachyte

of a darker colour than that of Monte Taborre. Its surface is singularly sterile. Some attempts are now making to establish vegetation upon it by filling up its crevices with earth, on which grow a few stunted stone-pines and plants of Spanish broom. The introduction of the Coccineal Cactus (*Opuntia*) has more recently been attended with more success.

THE NORTHERN DISTRICT.

MADDALONI, CASERTA, CAIAZZO, ALIFE, PIEDIMONTE, SANTA MARIA DI CAPUA, CARDITELLO.

A straight road from Capodichino leads to Caserta, and at the 10th milestone a branch turns on the rt. to Maddaloni, both towns equidistant from Naples (13 m.). The carriage-road is now scarcely ever followed, the 2 lines of *Railway* affording easier means of visiting this district from Naples.

Line A, by Cancello.

	Kil.
Naples to	
Casalnuovo	11
Acerra	15
Cancello	22
Maddaloni	28
Caserta	34

11 kil. *Casalnuovo Stat.* is a straggling village in the midst of the fertile Campanian plain.

4 kil. *Acerra Stat.* (10,300 Inhab.), retains the site as well as the name, but no remains, of *Acerra*, an ancient town of Campania, which obtained the Roman *civitas* as early as 332 B.C. It was plundered and burnt by Hannibal in B.C. 216. During the Social war it was unsuccessfully besieged by the Samnite general, C. Papius. *Acerra* is the supposed birthplace of the Neapolitan *Fulcinella*.

Between these two stations the railway proceeds by the side of the *Acqua di Carmignano*, the aqueduct that brings the water from S. Agata to Naples; and it crosses the sluggish canals, called the *Regi Lagni*, which

divide the provinces of Naples and Terra di Lavoro, constructed for the purpose of draining the *Pantano*, or marsh, of Acerra, the ancient *Clanina*, from which they take their name, and which, rising near Avella, devastated Acerra in ancient times with its floods, and during the middle ages with its unhealthy stagnation:—

Et vacuis Claninus non aequas Acerris.

VILLO. Georg. II. 226.

Acerra, and especially Casalnuovo, are still subject to malaria, which is increased by the flax-grounds, where the stalks are left to macerate. The Lagni are carried across the country, and flow into the sea in two branches, the principal one near the mouth of the Volturno, the other through the Lago di Patria.

7 kil. *Cancello Stat.*, a village at the base of a hill which advances into the Campanian plain from the ridge of the Apennines, and which is crowned with a large ruined castle flanked with towers. From here the railway to Nola, Palma, Sarno, and Sanseverino branches off on the rt. (See p. 319.)

6 kil. *MADDALONI Stat.* (16,000 Inhab.), is picturesquely built round the base of a hill whose lower peak is crowned with the round towers of its mediæval castle) and the highest with the large ch. of S. Michele. It is supposed to have sprung up in the 9th centy. It contains many good houses and churches, and 2 indifferent *Inns*. The massive and imposing baronial palace of the Carafas, its former dukes, is in a dilapidated state. Leaving the railway, and following the high road to Campobasso (Rte. 145), 2 m. from Maddaloni, at the upper end of a defile, we reach the

PONTE DELLA VALLE, or *di Maddaloni*, the name commonly given to the *Carolina Aqueduct*, which conveys the water from the skirts of *Mt. Taburno* to the Royal Gardens of Caserta, along a circuitous course of 21 m. The sources of the stream are near Airola and Fizzo. The latter place was also the source of the *Aqua Julia* carried to ancient Capua. For a great part of the distance the

water is conveyed by underground channels excavated on the slopes of the mountains, but in the hollows aqueducts have been constructed, the most remarkable of which is the *Ponte della Valle*, between Monte Longano and Monte Garzano. This aqueduct is justly the pride of the Neapolitans. It consists of three tiers of arches rising to the height of about 190 ft., and has a length at the summit of about 1820 ft. The lower tier has 19 arches, the middle 28, and the upper one 43. A carriage can drive along the upper tier. The high road to Campobasso and the rly. to Benevento, which has a stat. here, pass under the lower arch. This gigantic work was begun by Charles III. from the designs of *Vanvitelli*, and was completed by his successor Ferdinand I.

From the Ponte della Valle we may either proceed by a new road, of 5 m., which crosses the ridge of *Mt. S. Michele*, and winds its way down to Caserta, passing through fine scenery, and affording a most glorious view of the *Campagna Felice* and its numberless towns and villages, or we may resume the railway at Maddaloni and proceed to

6 kil. *CASERTA Stat.* (*Inn*: *Hôtel Victoria*, kept by Memmi and Simonini, very good quarters for a lengthened visit, and for making excursions from, to many interesting sites, as the two Capuas, Benevento, the Caudine Valley, &c.; rooms clean, good restaurant, visitors taken in to pension at so much a day) (10,800 Inhab.), the chief town of the province of Terra di Lavoro, and the see of a bishop. On the hills behind it, on the N.E., is *Caserta Vecchia*, built by the Lombards, and still surrounded by walls and bastions, which are probably as old as the 8th cent.; its church, in the form of an ancient basilica, will interest the ecclesiologist. The great attraction of modern Caserta is the

PALACE OF CASERTA.—This palace, which is the masterpiece of *Vanvitelli*, and is reputed one of the finest in Europe. In order to see it, as well as the

Gardens and *S. Leucio*, the traveller must obtain, at Naples, orders at the Intendence of the Royal Possessions, in the Palazzo Reale; or the inn-keeper at the Victoria will procure admission.

Charles III. bought, in 1750, the estate of Caserta from the Dukes of Sermoneta, for 81,500*l.*, and began the palace in 1752. From whatever side the palace is approached, we cannot fail to be struck with the singular elegance and harmony of the design. It is a rectangular building, whose four sides nearly face the cardinal points. The length of the front on the S. side is 780 ft.; the height 125 ft.; each floor has 37 windows. It is in the richest style of Italian architecture, and built of travertine from the quarries of S. Iorio, near Capua. The great entrance opens upon a portico which pierces the whole depth of the palace, and through which the cascade is seen in the distance. From the centre of this portico, where the four courts form a cross, springs the grand staircase, the walls of which are inlaid with lumachella of Trapani. At the top of the stairs is the great vestibule, ornamented with rich marbles and columns of Sicilian *breccia*. The interior of the palace is more remarkable for its architecture than for the decorations or furniture of the rooms. The *Chapel*, upon which marbles, lapis lazuli, and gilding have been lavished, contains a Presentation in the Temple by *Mengs*, five pictures by *Seb. Conca*, and an altar-piece by *Bonito*. The *Theatre*, decorated with alabaster columns, has five rows of boxes. The 16 Corinthian columns of African marble were brought from the Temple of Serapis at Pozzuoli. There are 40 boxes, besides that for the royal family. The *Gardens* will afford more pleasure than the uninhabited chambers of the palace. The cascades are supplied by the aqueduct, whose waters, after passing through the grounds, are united with those of Carmignano to supply the capital. The cascades are arranged so as to form a combination of fountains and statues. The grand cascade is made to represent the story of *Diana* and *Actæon*. In the

basins of some of these cascades are kept several gigantic trout, where they thrive well and are fed on frogs. The so-called English garden on the E. side was made by Queen Caroline in 1782. The views from various parts of the grounds, and especially from the terrace above the cascade, are extremely interesting. In the l. of the park still exists a portion of the ancient feudal forest of the princes of Caserta. Adjoining the N. end of the Gardens is the *Royal Casino of S. Leucio*, which can be reached either by walking through the Park, or by a road that runs outside its wall. It is 3 m. from the palace, and enjoys a much more extensive view. The hill rising behind it is covered with an ilex forest, abounding in game.

From Caserta we may either proceed by railway to S. Maria di Capua, 4 m., or prolong the excursion and visit Caiazzo, Alife, and Piedimonte.

From Caserta the road to Caiazzo follows the park-wall, and, passing through a tunnel under the pleasure-grounds, skirts S. Leucio. Through a wild ravine which divides the mountains Tifata and Callicola, and by a descent called the *Gradillo*, it reaches the Volturno, which is crossed by a ferry-boat at La Scafa, and thence proceeds for 3 m. to

8 m. *Caiazzo* (5000 Inhab.), on a hill commanding a striking view of the surrounding country. It stands on the site, and nearly retains the name, of *Calatia*, an important town of Samnium, often noticed during the Samnite wars. It was still a considerable place under the Empire. In the market-place are several ancient inscriptions, and some remains of its massive walls. A large cistern, of ancient construction, supplies the inhab. with water; and near the high road is a tomb, supposed to be that of Atilius Calatinus, celebrated during the first Punic war as Consul; he was a native of Caiazzo. From Caiazzo a long descent of 8 m. along the Tella torrent brings us again to the Volturno, which is crossed by another ferry 3 m. before we reach

11 m. *Alife* (2500 Inhab.), a deserted-looking village in a swampy hollow. It occupies the site, retains the name, and preserves considerable remains, of *Allifæ*, a city of Samnium, near which Fabius gained a decisive victory over the Samnites in B.C. 307. Remains of its ancient walls (enclosing a rectangular parallelogram) and gates, of some large thermæ, and of a theatre and an amphitheatre, still exist. From Alife a road of 9 m., along the l. bank of the Volturno, follows the line of an ancient branch of the *Via Latina*, and skirts the hills below the villages of S. Angelo and Raviscanino until it reaches the ferry over the Volturno beyond S. Angelo, from which, proceeding W. by Vairano (4000 Inhab.), it joins below Pietra the road from the Abruzzi at the *Caianello* station of the railway (Rte. 140). Another, which is a continuous avenue of 2 m. of poplars, leads from Alife to

2 m. **PIEDIMONTE** (9000 Inhab.), the chief town of a district occupying a commanding position at the foot of the Matese group of mountains. It arose on the ruins of *Allifæ*, and many of the principal buildings are said to be constructed with the materials of that city. The views from here command the mountain ranges of the Matese, the Tifatæ, and the Taburno, with the whole valley of the Volturno as far as its junction with the Calore. Its principal building is a palace of the Dukes of Laurenzana, in which is preserved a list of the chiefs of the Caetani family. The Terano torrent, which issues from a cavern in the magnificent ravine called the *Val d'Inferno*, is supposed to derive its bright and abundant waters from the Lago del Matese by subterranean channels. It supplies, with the other torrents of the valley, and turns several paper, flour, fulling, and copper rolling-mills. There are some cotton manufactures in the town, and the cultivation of the vine and olive supplies an additional source of wealth to its industrious citizens. The oil is held in high repute, and one of the wines has a local celebrity under the name of the *Pellarello*.

Piedimonte will be the best place to

make the ascent of the Matese from. This group of mountains is nearly 70 m. in circumference, and its highest peak, *Monte Miletto*, 6745 ft. high. It formed, as it were, the centre of the ancient Samnium, five of whose principal cities, *Esernia*, *Bovinum*, *Sarpinum*, *Telesia*, and *Allifæ*, stood at the foot of the group. A path which is practicable for mules leads over it, and is frequented in summer as the shortest communication between Piedimonte and Boiano. After passing the villages of *Castello* and *S. Gregorio*, crossing the Monte Caprarello, the path becomes much steeper till it reaches an elevated plain, surrounded by the highest peaks and clothed in summer with rich pasture. In the middle of this plain is a lake about 3 m. in circuit, in which are delicious trout; in the centre there is a wooded island. The ascent from Piedimonte will take nearly 5 hrs., and the descent about 3, whether it be to Piedimonte, or on the N. side to Boiano.

Resuming the rly. at Caserta, where vehicles may also be hired at the Victoria, perhaps the most convenient plan, and by which Capua and many interesting sites about may be reached, we arrive at

SANTA MARIA MAGGIORE Stat., or *S. Maria di Capua* (20,000 Inhab.), a thriving town standing on the site of ancient *Capua*. It would be out of place here to enter into any account of the traditions respecting the origin of ancient *Capua*. It will be sufficient to state that it was founded by the Etruscan settlers in Campania under the name of *Vulturnum*, and that it became known as *Capua* after its occupation by the Samnites. Among the cities of Italy, *Capua* was second to Rome alone; and even after it had submitted to the protection of the Romans, its celebrity extended not only to every part of Italy, but even to Greece and Sicily. But the pride and ambition of the Campanians, increasing with these accessions of fame and importance, could not resist the temptation held out to them by the successes of

Hannibal, of being raised through his means to the first rank among the Italian cities. The details of the negotiations carried on between that great commander and the Capuans are related at length in the 23rd book of Livy. It is well known that the alliance which was formed proved fatal to both parties. The Carthaginian forces, enervated by the pleasures of Capua, could no longer obtain the same brilliant successes which had hitherto attended their victorious career, and that city soon saw itself threatened by a powerful Roman army encamped before its walls. The siege was formed and carried on with that determination which the desire of vengeance inspires. Hannibal, baffled in all his attempts to create a diversion in favour of his unfortunate allies, was compelled to leave them to their fate. Capua was then reduced to the necessity of surrendering to its incensed, and, as the event too surely proved, merciless foe. Those senators who had not by a voluntary death anticipated the sentence of the Roman general fell under the axe of the lictor. The citizens were reduced to slavery. Even the walls and habitations were only spared, as Livy reports, in order that the best lands of Italy might not be destitute of cultivators. It was restored to favour by the Cæsars, and in Strabo's time it had recovered its former magnificence. The last important increase was under Nero; but we know from inscriptions that it continued to flourish till a late period of the Roman empire, when it fell under the repeated attacks and devastations of the Goths, Vandals, and Lombards. Its circumference has been estimated at between 5 and 6 m., and its population at no less than 300,000 Inhab. The ancient city had 7 gates, leading to different parts of Campania. Of these the Porta Casilinis and Porta Albana were upon the Appian Way. The Porta Jovis, mentioned by Livy, is supposed to have led to the temple of Jupiter on Monte Tifata. The gates called Cumana, Atellana, and Liternina, led in the direction of the towns from which they derived their names. The two principal quarters of the town were called *Seplasia* and *Albana*,

the first of which was noted as the abode of perfumers.

The most remarkable ruin is the *Amphitheatre*, on the north of the town, about $\frac{1}{4}$ m. from the railway station, which Cicero describes as capable of holding 100,000 persons. It is supposed to have been the oldest amphitheatre in Italy, and to have served as a model for all the others. Three of its corridors still exist in a tolerable state of preservation; and the remains of two more may also be seen beyond them. These corridors were entered by a series of arches, of which only 2 remain, although there could not have been less than 80. On the key-stone are busts of deities. The walls are composed of blocks of travertine joined together without cement. The arena, which has been cleared out, contains many substructions and apartments, resembling those of the amphitheatre at Pozzuoli, which enable us to form a better idea of the internal arrangement of these kinds of buildings than even the Coliseum itself. The steps which the gladiators are supposed to have ascended, the place where they were carried out when killed, the prison, and the dens of the animals are easily recognised. The passages are filled with ruins of the building, forming a little museum, among which are portions of Corinthian columns, and some fine fragments of marble friezes, &c., carved with bas-reliefs of lions, stags, dogs, and other animals. Gladiatorial combats were invented by the Campanians; and the awning, or *velarium*, employed in the Roman theatres, was first used here. The best place for enjoying a full view of the building is the second story. After the city of Capua had been destroyed by the Saracens, in the 9th cent., the amphitheatre was converted into a citadel, and was totally ruined by the defence of the Saracens against Athanasius Bishop of Naples, by whom they were besieged. S. of the modern town existed the ancient Necropolis; in the part bordering on the rly. numerous very beautiful Italo-Greek vases have been recently dug out. At a short distance are the remains of

triumphal arch, under which the road to modern Capua passes. The principal ch. contains many marble and granite columns from Roman buildings; and under the modern Barracks the remains of a large crypt and portico are still visible.

From S. Maria we may return to Naples by railway—there are two, one (A) by Cancellò and Casalnuovo, another (B) by Aversa and Casoria, the distance by both being nearly the same—or by the road through *S. Tammaro*, visiting the *Casino Reale di Carditello*, 2 m. on the rt., a Royal farm with a prettily decorated cottage, extensive stabling for the cattle, and a wood forming a reserved chace of wild boar. The farm is surrounded by a wall of 6 m. On Ascension-day it is the scene of a popular *Festa*.

3 m. from Sta. Maria, on the declivity of the Monte Tifata, is the village of S. Angelo in Formis, with its Benedictine Abbey and church, probably of the 10th century; it will be well worth a visit by the ecclesiologist. The abbey, once rich, is now deserted. The ch., which is about to be restored, contains some interesting paintings. The Camp of Hannibal may also be visited from Sta. Maria: it is about a mile distant from Sommaco, on a hill called Montegrime or Sta. Croce; a small level space on it still bears the name of the Pavillon or *Padiglione di Annibale*. The view from here, over the Campagna, Vesuvius, &c., is very fine.

Line B, by Casoria and Aversa to Caserta.

Naples to	Kil.
Casoria	10
Fratte-Grumo	14
St. Antimo	16
Aversa	20
Marcianise	29
Caserta	35

The distance being nearly as by A.

leaving the Central Rly. Stat. this line, the root of the line to Bene-

vento and Foggia (Rte. 147), passes over a high embankment, gradually ascending through a tunnel excavated in the hill of Poggia Reale to reach the level plateau or table-land of the Campagna Felice. It runs more parallel to the old post-road (Rte. 141), through Aversa. From Caserta the rly. to Benevento diverges on l., ascending gradually through four deep cuttings, the hills bordering on the plain, and passing behind Maddaloni, for which there is a stat., but distant from the town.

ROUTE 145.

NAPLES TO CAMPOBASSO AND TERMOLI, BY SOLOPACA (RAIL), WITH EXCURSIONS TO BOIANO AND THE TREMITI ISLANDS.

Naples to	Posts.	Kil.
Solopaca (Rail)		69
Solopaca to San Lupo	1	18
S. Lupo to Morcone	1	18
Morcone to S. Giuliano	1	18
S. Giuliano to Campobasso	1	18
Campobasso to Campolieto	1½	22
Campolieto to Casacalenda	1½	26
Casacalenda to Vairano	1½	26
Vairano to Termoli	1½	31

English m. 152 = 246

A rly. is projected from Naples to Termoli, which will diverge from the line to Benevento at Solopaca, from where it will follow the line of the post-road to Tepino, running then to near *Bojano*, beyond which it will traverse the central chain of the Apennines into the upper valley of the Biferno, to follow that river to Termoli

on the Adriatic, leaving Campobasso and Larino on the rt. When completed it will form the most direct line from Naples to the eastern coasts of the kingdom.

Conveyances carrying the mails to Campobasso and Termoli, leaving Naples by the morning train to Benevento, as far as *Solopaca* Stat. (by rail), reaching Campobasso at 3.30 P.M. and Termoli at 1 A.M. The traveller will be able to hire vehicles at Solopaca for Campobasso.

30 m. MADDALONI, described at p. 366. On leaving the town we ascend a narrow valley for 2 m., when it suddenly widens and the road passes under the centre arch of the *Ponte della Valle*. The line of this watercourse is seen on the rt. skirting the Mt. Taburno, and marked by a wide path with turrets at intervals. 2 m. farther, after passing the village of *Valle* on the l., we leave on the rt. (3 m.) *S. Agata de' Goti* (5400 Inhab.), which stands on a hill of volcanic tufa, surrounded by the Isclero, and is supposed to occupy the site of *Saticola*. Many ancient coins, and several tombs which contained some fine vases now in the Museum at Naples, were found in its vicinity. The pass between Airola and Moiano, on the road from S. Agata to Benevento, is considered by some antiquaries to be the *Caudine Forks*, as it corresponds more closely with Livy's description than the defile near Arpaia. (Rte. 146.)

After crossing the Isclero, Caiazzo is seen in the distance on the l., and the Volturno in the foreground. Passing through the village of *Dugenta*, with its ruined castle and stately baronial mansion, the road skirts the foot of Mte. Taburno on the rt., and on the l. the Volturno, till it reaches the banks of the *Calore*, which falls into the Volturno after the 22nd m. near the village of *Campagnano*, seen on the l. From here it follows the *Calore* as far as *Solopaca* (4500 Inhab.), at the foot of *Mte. Camposcuro*.

From the *Calore* at *Solopaca* Stat. an ascent of 4 m. brings us to *Guardia di Sanframondi*, or *Guardia*

della Sole (4000 Inhab.), on a hill commanding a most extensive view of the course of the *Calore* and the Volturno, of the valley of Faicchio and its numerous *Casali* on the rt., above which rise the broken peaks of the *Matese*; in front is the fine group of *Taburno*, the lower slopes of which are clothed with vineyards and olive plantations, as in the days of Virgil, and the higher regions with rich pastures and vast forests.

Juvat *Iamara* Baccho
Conserere, atque olea magnum vestire Taburnum.
VIRG. *Geor.* II. 37.

Ac velut ingenti *Sila*, summove *Taburno*,
Cum duo conversis inimica in prelia tauri
Frontibus incurrunt, etc.

ÆN. XII. 715.

The simplest plan for a tourist who does not proceed to Campobasso, but is desirous of seeing *Guardia* and the beautiful scenery surrounding it, and of returning to Naples the same evening, will be to start from Naples by an early train for Solopaca, and there order a light carriage to meet him at the station.

On quitting *Guardia* a good road of 3 m. leads to *Cerreto*, and the carriage-road follows the upper side of the mountain to *S. Lupo*, a village where the province of *Molise*, or *Sannio*, is entered. After a tedious succession of ascents and descents, as far as the village of *Ponte Landolfo*, passed on the rt., a road branches off which leads to *Lucera* and *Troia* (Rte. 148): from here a descent brings us to the valley of the *Tamaro*, leaving 1½ m. on the l. the town of *Morcone*. The road follows the course of the *Tamaro* to

Sepino.—The village 3 m. off the road on the l. preserves the name of *Sepinum*, one of the most important towns of *Samnium*, which offered a determined resistance to the Consul *Papirius Cursor*, who at last subdued it and put to the sword most of its inhab. Under *Nero* it received a colony and became a *municipium*. Its ruins are 2 m. N.W. of the modern village, at a place called *Altifia*. The outer wall of *retices*

lated masonry is still perfect; its gates are flanked with square towers; there are remains of a theatre, a subterranean aqueduct, &c. On the E. gate is an inscription containing an admonition to the magistrates to protect the drovers of the flocks in their annual passage through the town, as great complaints had reached Rome of the conduct of the soldiers and inhab.; it is now illegible. This route is still followed by the shepherds in their annual migrations from the mountains of the Abruzzi to the plains of Apulia.

1 *S. Giuliano*, on the top of a hill.

EXCURSION TO BOIANO.

[2 m. after passing the station of *S. Giuliano* a road branches off near the watershed between the *Tamaro* and *Biferno* on the l. to *Boiano* and *Isernia*, and connects the road to *Campobasso* and *Termoli* with the high-road of the *Abruzzi*. Another, branching off on rt., leads by *Jelsi* and *Volturara* to *Lucera* and *Foggia*, and opens a communication between this mountainous district and the *Apulian* plains. The road on the l. leads by a winding descent into the valley of *Boiano*, the *Boviana lustra* of *Silius Italicus* (about 8 m.), through wild and gloomy scenery, broken into dark ravines, and thickly clothed with forests.

10 m. **BOIANO** (3400 Inhab.), the ancient *Bovianum*, which played an important part during the contests between the *Romans* and the *Samnites*, was the last stronghold of the confederates during the *Social War*, and the seat of their general council after the fall of *Corfinium*. It stands on a rocky hill, one of the last offshoots of the *Matese*, which overshadows it on the S.W. so completely as to deprive it of the sun for several months in the year. Its fortifications, mentioned by *Livy*, are still traceable

on the side of the *Tifernus* in the scanty remains of its walls of large polygonal blocks, with the smaller interstices nicely filled up. It continued as a *municipium* under the *Empire*. It was destroyed by an earthquake in 853, and has subsequently suffered severely from similar commotions. The *Biferno* that flows by it abounds with trout. The ascent of the *Matese* can be made from *Boiano*. The modern *Boiano* is supposed by some topographers to occupy the site of *Bovianum Undecumanorum*, and that the *Bovianum Vetus* was near *Agnone*, 20 m. farther north.

From *Boiano* the road ascends the rt. bank of the river, passes through *Cantalupo* (2500 Inhab.), and proceeds below *Pettorano* to

16 m. *Isernia*. (Rte. 143.)]

From the post-station of *S. Giuliano*, the road, passing by a steep ascent over barren hills, leaving the village of *Inchianiro* 1 m. on l. near the watershed between the *Mediterranean* and the *Adriatic*, proceeds to

1 **CAMPBASSO** (10,400 Inhab. Inn: *La Posta*, good), the capital of the province of *Molise*, situated in the most dreary scenery of the province. It is supposed by some geographers to mark the site of ancient *Samnium*. The cathedral is a fine building, and the ch. of *St. Antonio Abate* has a picture of *St. Benedict*, said to be by *Guercino*. The town contains a small theatre, and palaces of the provincial gentry. The ruined castle and the 5 gateways with their antique towers give it a remarkable aspect. *Campobasso* is the central mart for the grain trade of the province, and has a certain reputation for its cutlery.

From *Campobasso* the road proceeds to the station of $1\frac{1}{2}$ *Campolieto* (1800 Inhab.), and from there to

Casacalenda (5900 Inhab.), supposed to occupy the site of the ancient

Calola, where Fabius encamped to watch Hannibal, who had taken up his winter quarters at *Gerunium*, which stood at a spot called *Gerione*, 1½ m. E. It was here that the rashness of Minucius caused an engagement in which the Roman army was nearly defeated. 6 m. further by a very hilly road we reach

Larino (4500 Inhab.), the see of a bishop and the chief town of a district, retaining the name of *LARINUM*, whose extensive remains are at a short distance beyond the modern town, and near the road on the l. Its territory was traversed by the Consul Claudius on his march to the Metaurus to oppose the progress of Hasdrubal, and by Cæsar on his advance to Brundisium in pursuit of Pompey. Larinum was the birthplace of A. Cluentius, known by Cicero's oration in his behalf. The existing remains at Larino Vecchio, 1 m. N. of the modern town, on the summit of the hill of *Monterone*, consist of an amphitheatre, 2 temples, baths, of a building called *il Palazzo* (possibly the Curia), and other public and private buildings, attesting its former importance.

On leaving Larino the road descends into the plain called *il Piano di Larino*, in which is the post station of

Vairano; then crossing the Cigno torrent, and afterwards the Biferno, the large village of *Guglionesi* is seen upon the hills to the l.

Termoli (2000 Inhab.; Inn: small and indifferent). It is the see of a bishop, and one of the principal Neapolitan ports on the Adriatic, but has much declined of late years.

THE TREMITI ISLANDS.

These islands, the *Insula Diomedea*, known in classical mythology for the metamorphosis of the companions of Diomed into birds, are 22 m. N.E. of the promontory of Termoli. The largest of them, now *S. Domenico*, the *Insula Diomedea* of the ancients, called by Tacitus *Trimerus*, from which evi-

dently the present name of the group is derived, was the spot selected by Augustus for the place of exile of his granddaughter Julia, the wife of Lepidus, who lingered in it for 20 years until her death. It was here that Diomed's tomb is said to have existed, and where there was a shrine to his memory. This island is remarkable for its forest of Aleppo pines (*Pinus Halepensis*). The next in size is *Caprara*, from the wild capers which grow luxuriantly upon it. The middle one, which is the smallest, called *S. Maria* or *S. Nicola*, is the place where *Paulus Warnefridus*, better known as *Paulus Diaconus*, the secretary of Desiderius the last king of the Longobards, was exiled by Charlemagne. Charles II. erected a fortress on this island, which was so much strengthened afterwards by the Lateran canons as to resist successfully an attack of the Turkish fleet in 1567. The monastery, founded originally by the Benedictines in the 11th centy., was suppressed in 1783, and since 1797 has been used a prison.

About 10 m. E. of Caprara is the barren and deserted island of *Pianosa*.

The Government contract mail steamers call at these islands every Thursday, on their way to Ancona from Naples, and every Saturday on the return voyages.

From Termoli the traveller can proceed to Vasto (Rte. 143) by railway. A *via naturale* of 16 m. leads through *Chiculi*, a village supposed to occupy the site of *Teute Apulum*, and by railway through *Serracapriola* (5000 Inhab.), to the Fortore, the ancient *Frento*, which is crossed by a bridge rebuilt in 1780 upon Roman foundations, and called *Ponte di Civitate*. From the Frento the rly. and a new road of 11 m. lead to Sansevero (Rte. 148).

It was on the plain near Civitate that a battle between the Normans and the forces of Leo IX. took place on the 18th June, 1053. The Pope, who commanded in person, commenced his campaign by a pilgrimage to Mte. *Casino*

to implore the blessing of heaven upon his arms. After a vain attempt to induce him to treat for peace, the Normans gave battle. The issue was not long doubtful; the populace, who had been induced by the preaching of the monks to join the Pope; 500 Germans, contributed by the Emp. Henry III., alone maintained their ground, and, being surrounded by the Normans, perished almost to a man. The Pope fled to Civitate, but the inhabitants refused to shelter him, and drove him from their gates. The Normans immediately advanced to make him their prisoner; but they knelt as they approached, imploring his pardon and benediction. Leo was conducted to their camp, and treated with so much respect that he soon reconciled himself to the northern invaders, and in the following year granted to the brothers Humphrey and Robert Guiscard that memorable investiture of their conquests in Apulia, Calabria, and Sicily, which was to become so important not only to the Norman rule in Italy, but to the Church itself.

interesting in an historical point of view, the better plan may be to go by one and return by the other, or to combine both with a visit to Caserta and Sta. Maria di Capua by sleeping at Caserta.

We shall first describe the route by Cancellio and the Valle Caudina.

As this is not a post-road, travellers must hire a carriage at the railway station of Cancellio. By this means a tourist starting early will be able to return to Naples the same evening by a late train.

Distance from Cancellio about 25 m., the stations being:—

	MILES.
Montesarchio	15
Benevento	10

There are diligences daily at 7½ A.M. and 2:30 P.M. from Cancellio, leaving Benevento at 5:30 A.M. and 2 P.M.; fare 4 lire; performing the journey in about 4 hrs. Places to be secured in Naples at the office, in front of the Post-office; fare from Cancellio 3 fr. 5 c.

Starting from Cancellio the road proceeds along the foot of the mountains through the pretty village of S. Maria a Vico, and enters the valley of Arpaia.

8 m. *Arienzo* (4000 Inhab.), one long street, surrounded by gardens of olive and orange trees. The ch. and convent of the Cappuccini is considered to be one of the best works of *Carlo Zoccoli*. There is a tolerable *Inn* here.

The road now ascends for 3 m. to *Arpaia* (1200 Inhab.), a poor village situated at the upper end of the valley. There is a Roman milestone here with the number XVI.: it is remarkable for the inscriptions upon it, on one side, of the 11th Consulate of Augustus (B.C. 23), the date of the death of the young Marcellus, of the Emperors Julianus (the Apostate), Theodorus the Great, Arcadius, Honorius, and Valentinian III., thus embracing a period of nearly 500 years, or all the Roman Empire. The hill on the l. of the village, called *Costa Cauda*, is covered with ruins.

ROUTE 146.

NAPLES TO BENEVENTO.

There are now two ways of proceeding to Benevento—one by rail in 3 hrs.; the other by rail to Cancellio, and from there by carriage. As the scenery along each is fine, and very

Between *Arienzo* and *Arpaia* the road passes through a narrow defile, considered by some antiquaries to be the *Furcula Caudina*, or *Caudine Forks*, while others place them in the pass between *Sant' Agata de' Goti* and *Moimino* (Rte. 145). The precise site of that locality is still a *voxata questio* of Italian topography. The Caudine Forks are represented by Livy as a narrow valley, shut in on either side by inaccessible mountains, and traversed by a small stream. The approach to it at each extremity was so narrow that a slight obstruction sufficed to impede the passage. The Roman army in their march from *Calatia* to *Luceria* passed through this defile, having been induced to quit their encampment at *Calatia* by an artifice of C. Pontius, the Samnite general, who had ordered ten soldiers, disguised as shepherds, to approach the Roman outposts with their flocks, and induce the army to march forward by the false intelligence that the Samnites were engaged in the siege of *Luceria*. The Romans, on arriving at the extremity of the pass, found it completely closed by trees and stones, while their retreat was cut off by the enemy, who had in the mean time occupied the heights in the rear. Deprived of the power of resistance, the Roman army, after encamping in the valley for some days, was compelled by famine to surrender and submit to the degradation of passing under the yoke.

The principal point of the argument turns upon the precise position of *Calatia*. There were two towns of this name near *Capua*: one, *Caiazzo*, being within the territory of Samnium, at some distance N. of the rt. bank of the *Volturno*; the other in Campania, on the *Appian Way*, at a place still called *Le Galazze*, between *Caserta* and *Maddaloni*. Most of the Italian antiquaries, followed by Dr. Cramer, whilst admitting that Livy's narrative is not strictly applicable to the Pass of *Arpaia*, still are of opinion that the *Furcula* were here. They consider that the Roman army was not encamped on the N. side of the *Volturno*, for there is no mention of their passage of the river.

Assuming that the Campanian *Calatia* was the head-quarters of the Roman army, the pass of *Arpaia* would have been their direct line of march to *Luceria*. In corroboration of this view it is to be remarked that the valley between *Arienzo* and *Arpaia* is still known as the *Valle Cauda*, the hill near *Arpaia Costa Cauda*, and that a village in this valley still bears the name of *Forchia*. It is also added that, in a country like that which surrounds *Naples*, considerable changes must have taken place from natural causes; and drainage and cultivation have probably done more towards altering the aspect of the country during that period than even natural convulsions.

On the other side, in favour of the pass between *S. Agata de' Goti* and *Airola*, it is argued that it corresponds exactly with Livy's description of the locality, being shut in by high mountains, traversed by the *Isclero* stream, and accessible at both sides by narrow defiles. From Livy's account it is clear that *Caudium* itself was not in the pass. If the Romans were in the Samnite *Calatia*, the way through it to *Beneventum* would be much shorter than through the pass of *Arpaia*; and even assuming that they were in the Campanian *Calatia*, the route through this pass would be as short as that through the valley of *Arpaia*. It is remarkable that there is no mention of the Caudine Forks after this event; had they been situated between *Arienzo* and *Arpaia*, on the *Via Appia*, the great high road from *Rome* and *Capua* to *Beneventum*, they would certainly have been mentioned during the Second Punic War, when such a pass would have been of great strategic importance. The absence of all allusion to the *Furcula* by *Horace*, who traversed the pass of *Arpaia*, seems also to show that they were not on this celebrated highway:—

Hinc nos Coccei recipit plenissima villa,
Quæ super est Caudi cauponas.—*Sat.* 1. 5.

The arguments appear to be in favour of the pass S. of *S. Agata de' Goti*; unless we reject altogether Livy's account, and suppose that the Romans

having sustained a defeat, greatly exaggerated the difficulties of the locality. This view of the question is to a certain degree supported by Cicero's double allusion to the battle and defeat near Caudium.

After leaving Arpaia, among the hills on the l., and on the road leading to S. Agata, is the small town of Airola, remarkable for its picturesque position, between which and Moiano would be the *Furculæ Caudinæ*, on the second supposition. Our route proceeds through a cultivated valley to

4½ m. *Montesarchio* (6000 Inhab.), occupying the site of Caudium, a station upon the Via Appia, surmounted by a large castle, once a stronghold of the Avalos family. It had of late years been converted into a state prison, and some of the most eminent men, among them Baron Poerio, who had taken part in the political struggles of their country, were confined in it. On the north, forming a conspicuous object in the prospect, is the lofty range of *Mte. Taburno*. [From Montesarchio a road of 12 m. leads to Avellino (Rte. 148, along the base of Monte Vergine.) Beyond Montesarchio the Sarretella is crossed by 3 Roman bridges, leaving Apellosa on a hill to the l. The approach to Benevento is through a grove of poplars and richly cultivated gardens; but the first aspect of the town is by no means prepossessing. The *Sabato* is crossed by the *Ponte del Angelo*, and several millstreams are passed before we enter

10 m. BENEVENTO.

ROUTE 147.

NAPLES TO FOGGIA, BY BENEVENTO
(RAIL).

	Kil.	Miles.
Naples to Casoria	10	6
Frattia Grumo	14	9
Sant'Antimo	16	10
Aversa	20	12
Marcianese	23	15
Caserta	25	21
Maddaloni	42	26
Valle	48	30
Dugenta	54	33
Telesse	65	40
Solopaca	69	43
Ponte	82	52
Vitulano	90	56
Benevento	97	60
Ponte S. Valentino	104	64
Apice	110	68
Monte Calvo	124	79
Ariano	134	83
Piano Bottolo	141	88
Savignano	147	91
Moniagato	153	95
Ponte di Bovino	169	103
Giardinetto	173	107
Cervaro	190	118
Foggia	198	123

The Great Stat. outside the Porta Nolana at Naples is the same as that to Rome.

When completed, which it will be in the course of 1869, this line will form the most direct communication with the coast of the Adriatic and Northern Italy. At present, Aug. 1868, scarcely 25 m. are unopened, and are performed by good carriages twice a-day. The portion of the rly. not yet finished is over the central ridge of the Apennines, and is progressing rapidly at Foggia. It will join the Adriatic line (Rte. 93) from Turin and Ancona to Brindisi.

The country traversed is extremely beautiful, including the richest portion of the Campania Felice or Terra di Lavoro, the valleys of the Volturno and Calore, with Beneventum on the W. declivities of the Apennines, and that of the Cervaro on the side of the Adriatic.

Soon after leaving the Naples Stat. our line ascends, and, branching off from that to Rome on the 1., it enters a tunnel of 586 yds., under the great extramural cemetery of the city, to reach the plain of the Campania, across which it runs as far as Caserta.

10 kil. *Casoria Stat.*, the village on the rt.; in one of the richest districts of the Terra di Lavoro, here covered with poplars supporting vines, stone-pines, and corn-fields.

4 kil. *Fratta-Grumo Stat.*, between the villages of these names.

2 kil. *Sant' Antimo Stat.*

4 kil. *Aversa Stat.*

AVERSA (18,000 Inhab.) (the easiest mode of reaching Aversa and Naples will be by Caserta and the rly. from Foggia and Benevento), founded by the Normans in 1030. It has acquired celebrity for its lunatic asylum, the Maddalena, established by Murat, and capable of containing 500 persons. This institution was one of the earliest to throw aside restraints, and to rely on moral influences founded on the basis of occupation and amusement for the cure. The suppressed Celestine convent of San Pietro a Maiella stands on the site of the mediæval castle which was the scene of the murder of Andrew of Hungary, the husband of Queen Joanna I., by whose supposed connivance he was called out of his bed to receive pretended tidings of great urgency from the capital, and strangled by the conspirators in the garden of the convent.

[About 2 miles E. of Aversa is the village of *S. Elpidio*, where some ruins still mark the site of the Oscan city of *Atella*, celebrated in the history of Roman literature for the satirical farces called the *Fabulæ Atellanæ*, which were represented in the Oscan language on the Roman stage long after Latin was the prevailing idiom. These farces are supposed to have been the prototypes of the performances in the theatre of San Carlino which are so popular in Naples at the present day; and the Neapolitan *Pulcinella* is

regarded as the lineal descendant of the Oscan *Maccus*, so well known by the Pompeii paintings. The pedigree of the immortal Punch may therefore date from an antiquity more remote than Rome itself.]

The wine of Aversa, called the *Asprino*,—

Quel d' Aversa acido Asprino
Che non so s' è agresto, o vino.

Redi—

is often prepared and sold as champagne in Italy and in the Levant.

Between this, and

9 kil. *Marcianese Stat.*, the rail crosses the Canal of the Lagni, the lowest part of the plain, before reaching

6 kil. *Caserta Stat.*: for description of C. see p. 366. (*Inn*, Hôtel Victoria, near the stat., clean and comfortable, good restaurant.) Here the line to Beneventum branches off from that to Naples by Canello on the Roman one, and, after crossing the plain near Galasse on the site of the Roman stat., upon the Via Appia, of *Calasse*, ascends rapidly between deep cuttings in the limestone rock the hill behind Maddaloni, during which there are splendid views over the plain, Vesuvius, &c., until it penetrates two tunnels, one of nearly half a mile long, before reaching

7 kil. *Maddaloni Stat.*, 1 m. from the town, at the highest point of the ridge of hills that separates the Campania from the valley of the Isclero. Leaving this stat., the fine aqueduct of Valle is seen, under the lower arches of which, as well as the high road, pass before reaching the village of V. and

6 kil. *Valle Stat.* For description of the Ponte della Valle see p. 366. 2 miles farther a good road of 4 m. leads on rt., parallel to the Isclero, to S. Agata dei Goti, the ancient *Saticola*, and from there another, continuing along the same stream, through a depression in the hills, to Airola and into the valley of Arpaia, by some authors supposed to represent the *Furculæ*

Candona (see p. 375). Descending rapidly from Valle through a fertile country having high mountains on each side, we arrive at

6 kil. *Dugento Stat.*, about 1 m. from the banks of the Volturno on l. 3 m. farther the rly. reaches the Calore, and then crosses the river on an iron bridge, which it follows to

11 kil. *Teleso Stat.*, on the l. and near it is the village of

Teleso, near a sulphurous spring and a small lake, dignified with the name of *Lago di Teleso*. *Teleso* is a miserable village on l. of rly., frequented in summer by the country people for its mineral waters. Close to it are the ruins of the Samnite town of *Telesia*, which was occupied by Hannibal, and afterwards retaken and destroyed by the Romans. It received a colony under Augustus. It was the birthplace of *Pompeius Tellestus*, the Samnite general who joined Marius, and, after defeating Sylla, was routed and slain. In the 9th cent. *Telesia* suffered severely from earthquakes, and was at last totally destroyed by the Saracens.

[A bridle-road of 6 m. proceeds from *Teleso* to *Cerreto* (6500 Inhab.), a town in the upper valley of the *Tiferno*; from which, by a tolerable road of 10 m. along the foot of the *Matese*, through the villages of *Patochio*, *Lauduni*, and *S. Polito*, we reach *Piedimonte d'Alife*. A bridle-path of 6 m. leads up the valley of the *Tiferno* from *Cerreto* to *Pietrarsola*, on the slope of Mte. *Mutula* (5612 feet), one of the highest peaks of the *Matese* group, composed of limestone of the Neocomian or Oolitic period, which contains fossil fishes at *Pietra Ruja*.]

1½ m. beyond *Teleso* the Lake of *Teleso* is passed on the rt., and at an equal distance farther on we reach

3 m. *Solopaca Stat.*, on the rt. bank of the *Calore*, which is here crossed by an iron bridge, the village of *S. Angelo* lying upon the opposite bank of the river. From here branches off the road, now traversed by good dili-

gences, to *Campobasso* and *Ternoli* (see Itin. 145). From *Solopaca Stat.* the rly. runs for the whole distance to *Benevento* along the same bank of the *Calore*, through a narrow valley, made under circumstances of considerable difficulty, passing by

13 kil. *Ponte Stat.*, where there is an iron bridge over the *Calore* on the carriage-road from *Maddaloni* to *Benevento*, and

7 kil. *Vitulano Stat.* There is a ferry near this, by which the villages of *Vitulano*, &c., on the declivities of the *Monte Pomina*, are reached. This part of the route is very picturesque, the line changing its direction from S. to N., the carriage-road to *Benevento* crossing the hills on l. to avoid the bend of the river. After leaving *Vitulano Stat.* the picturesque villages of *Foglianese* and *Castel Pato*, remarkable for its conical limestone peak, are passed, and a short tunnel, on emerging from which we enter the plain at the end of which *Benevento* is seen.

7 kil. *Benevento Stat.*, about half a mile from the town. There is a very fair buffet here, which will afford much more comfortable refreshment than the dirty inns and cafés of the city; indeed, as the interval between the arrival of the train from *Naples* and the return of a later one will afford sufficient time to see everything worth visiting, the tourist had better lunch here before restarting. A good road, on which runs an omnibus, leads to *Benevento* and the *Calore*, which is crossed by a handsome bridge of 6 arches erected by *Pius VI.*, from which a newly-laid-out street passes to the Cathedral, and from where the *Corso Vittorio Emanuele* leads to the Castle and highest part of the town.

BENEVENTO. *Inns:* the *Albergo di Benevento*, kept by *Memmi*, a Tuscan, in the *Piazza Dogana*, off the *Corso* on l., merely tolerable; the *Europa*, opposite, dirty and inferior.

The principal objects of interest in their topographical order will be the Cathedral; the *Piazza Orsini*, on which

is its handsome fountain; the Archbishop's Palace; the Corso, off which on the l. a narrow street leads to the Arch of Trajan; the Piazza di S. Bartolommeo with the ch. of S. Juvenalis; the Liceo, in the court of which are some ancient marbles; and the Castle. There are fine views from the road that encircles the ancient rampart: by that on the N. side the visitor can return to the Ponte del Calore, and to the rly. stat., without re-entering the town.

Benevento, the ancient Beneventum, a principal stat. on the Via Appia—Pop. 16,000—is situated upon a long tertiary or gravel ridge at the confluence of the Calore and Sabato, over both of which are handsome bridges, the one leading to the rly. stat., the other over the Sabato, Ponte Labroso. The Corso, or principal street, runs along the summit of this ridge from the Cathedral to the Castle, and off it to rt. and l. branch the other streets.

The present walls are for the greater part of the Ducal and Mediæval periods; except its celebrated Triumphal Arch, little remaining of Roman times.

Beneventum, more anciently called *Maleventum*, the capital of a small territory, until recently belonging to the Papal See, to which it belonged for 8 centuries, is now the capital of the province of the Principato Ultra, and the seat of a prefect. Founded, according to tradition, by Diomed, or by Auson, the son of Ulysses and Circe, it was originally called *Maleventum*, but the name appears to have been changed to *Beneventum* when it was made a Roman colony, B.C. 268. Towards the close of the Republic it was one of the most important towns of Southern Italy, and during the early Cæsars next to Capua in importance. From Beneventum the two principal branches of the Via Appia diverged, the Via Trajana towards Apulia, and the more southern through Venusia to Tarentum. In its neighbourhood Pyrrhus was defeated by the Consul M. Curius, and the Carthaginian general Hanno twice routed. In the 6th centy. Benevento was the first state

which assumed the rank of a Lombard duchy, and it gradually increased until it comprehended half the kingdom of Naples. In the 11th it was granted to Leo IX. by the Emperor Henry III., in exchange for the province of Bamberg, and, although at various times temporarily transferred to other masters, it had always returned to the Holy See. Napoleon conferred the title of Prince of Benevento on Talleyrand. The city is built on the slopes of a hill, overlooking the valley of the Calore on the N., and that of the Sabato on the S., in a position which, though agreeable, is subject to a damp and uncertain climate. It is 2 m. in circuit, is surrounded by walls, and has 8 gates. The Inns are indifferent, but the fare and reception met with by Horace must console the traveller for the slow march of improvement:—

*Tendimus hinc recta Beneventum, ubi sedulus
hospes
Pene arsit, macros dum turdos versat in igne.*

The principal streets, although narrow and steep, contain several fine buildings, among which are the mansions of a few patrician families who still make it their abode. Benevento was an episcopal see in the earliest ages of the Church, its first bishop being St. Potimus, supposed to have been a disciple of St. Peter, A.D. 44. It was erected into an archbishopric in the 10th cent. by John XIII.

The Cathedral, near the entrance of the town, dedicated to St. Potimus must, in its origin, have been a very interesting Lombard edifice, the only unaltered portions of that style being now the façade and belltower, the interior having been completely restored in the 17th century. The round arches and stumpy columns of the front, resting on crouched human figures, are probably of the 12th centy.: the central doors in bronze, with compartments relative to scripture history, and with figures in relief of saints and bishops, are supposed to have been executed at Constantinople in 1150. The interior consists of a wide nave, and 2 aisles on each side

separated by white marble columns of the fluted Doric order, but evidently of the period when it was restored in the 17th cent., although it is probable the material was derived from more ancient edifices. On each side of the entrance to the high altar are mediæval pulpits or amboes supported on smaller columns of black granite and marble, with fanciful capitals executed by a certain Nicholaius in 1311. The choir is raised, but there does not appear to be any crypt beneath; there are no works of art of any importance in the ch., the paintings all mediocre, and sepulchral monuments unimportant. In the treasury beyond the sacristy is a large collection of ecclesiastical vestments and church plate. There is a small library attached.

On the walls of the square mediæval bell-tower, which is detached, are several Roman bas-reliefs,—amongst others a boar of the present domestic species of the country, adorned for sacrifice. The boar still figures in the armorial bearings of Benevento.

On one side of the Cathedral is the Piazza Orsini, with a fountain surmounted by a statue of Pope Benedict XIII.; and the Palace of the Archbishop, in the courtyard of which are some ancient sculptures and inscriptions and two fragments of Egyptian obelisks with hieroglyphics. Out of one corner of the Piazza Orsini runs a street to the Porta Rufina, which leads to Monte Sarchio or Caudium, by which probably the Via Appia entered the town. Returning to the Corso Vittorio Emanuele, where are the principal shops, a side street, *Via del Arco di Trajano*, leads on l. to the

Triumphal Arch, or *Porta Aurea*, which once spanned the Via Appia, as it now does the carriage-road to Foggia from the town. It is the finest and best preserved of all the triumphal arches that exist, superior even from its sculptures and admirable details to that of Titus at Rome. It consists of a single arch for the roadway, each front decorated with sculptures relative to the great emperor whose name it bears. The vault of the

gateway is covered with square rosette panels, and the sides with tolerably preserved bas-reliefs: on each front is the beautifully cut inscription,

IMP. CESARI DIVI NERVE FILIO—
NERVA TRAJANO OPTIMO AUGUSTO—
GERMANICO DACICO PONT. MAX. TRIB.
POTEST. XVIII IMP. VII COS. VI. P. P.
FORTISSIMO PRINCIPI
SENATUS P. Q. R.

—showing that it was erected in A.D. 112. On each side of the dedicatory inscription are high reliefs, and below a rich double cornice. The keystones of the arch have Victories; on each side are figures, bearing standards, of the apotheosis of the Emperor, which are considered amongst the very fine specimens of Roman art which have been handed down to us.

A narrow street leads from the Porta Aurea to the Piazza del Teatro, in which stand the principal theatre (*Teatro Vittore Emanuele*) and the church of *S. Juvenalis* or *Santa Sofia*. On each side of the square-headed mediæval entrance are two ancient cippolino columns with good Corinthian capitals, and over it a bas-relief of the 15th centy. of the Virgin and Child, with the two kneeling patron saints. The detached campanile is a good specimen of mediæval masonry. The cloisters of the suppressed monastery attached to it, which once rivalled Monte Casino in the riches of its archives, have a peristyle of 47 columns in the Lombard style. The well in the centre is covered with the capital of an Ionic column.

The *Ch. of the SS. Annunziata* contains rich columns and marbles, the spoils doubtless of ancient buildings.

Opening out of the opposite side of the Corso, a street leads to the College or *Liceo*, once a convent of the Jesuits. In the court are some specimens of Roman sculptures and inscriptions found about Beneventum.

At the further extremity of the Corso, forming the highest part of the town, is the Castle, erected in the 12th centy.; it is now the Prefecture of the Department. In front of it was

placed by Urban VIII. a marble Samnite lion of rude sculpture, which was found built into the walls of the citadel: the column on which it stands is covered with very curious arabesques. From the terrace alongside the Castle are magnificent views up the valleys of the Sabato and of the Calore, and towards Monte Sarchio.

Beyond the rly. stat. the ascent to the height of Belvedere commands some beautiful views of the valleys of the Sabato and Calore. On the N. side of the river are some remains of a Temple of Hercules, dedicated in the early age of Christianity to S. Marciano. Here was signed the treaty of 1156, by which our countryman Adrian IV. invested William the Bad with the kingdom of Sicily, the duchy of Apulia, the principality of Capua, and the territory of the Marca, within a year after he had conferred the imperial crown on Frederick Barbarossa.

But the memory of a far more interesting historical event is connected with the banks of the Calore—the Battle of Benevento, fought February 26, 1266, in which Manfred was defeated by Charles I. of Anjou. The personal character of MANFRED, his chivalrous courage, his magnanimity, his mental accomplishments, the persecutions by which he was hunted down as a public enemy, his high station, both as the son of Frederick II. and as the champion of the Ghibeline party, all combine to give a romantic interest to his eventful career. As soon as Charles entered the kingdom, Manfred endeavoured to avert hostilities by negotiation; but Charles dismissed the ambassadors with the haughty message which Giovanni Villani has recorded: *Alles et dit moi a le Sultan de Locere o je metrai lui en enfers, o il metra moi en paradis*. The invading army crossed without opposition the Garigliano at Ceprano, which the treachery of the Count of Caserta had left unguarded, seized the fortress of Rocca d'Arce, and, having carried by storm the Castle of S. Germano, advanced by rapid marches to Benevento, where Manfred had col-

lected his forces. The French army was drawn up on the plain of Grandella on the N. bank of the Calore. Manfred, rejecting the advantages of his position within the ramparts of Benevento, and unwilling to await the arrival of the Ghibeline allies, who were marching to his assistance, determined on an immediate attack; although the army of Charles was already suffering from a deficiency of supplies, and by a few days' delay would have been reduced to the utmost necessities. Manfred led his forces across the river. At the first charge his German troops threw the van of the French into confusion. The Saracenic archers crossed the river, and made the most fearful slaughter. The French cavalry were now brought into the field, and the battle soon became general. The Saracens were driven back; but the German cavalry supported them with such valour that the issue of the battle became doubtful. Manfred ordered his reserve of 1400 cavalry, which had not yet been engaged, to support the Germans by a charge upon the enemy, who, already fatigued, would inevitably have been defeated by their charge. At this critical moment, the Barons of Apulia, the Counts of Caserta and Acerra, and others, deserted him, and left the field with the greater part of the reserve. Manfred at once determined to perish in the battle rather than survive the loss of a kingdom. As he placed his helmet on his head, the silver eagle which formed its crest fell upon his saddle. "*Hoc est signum Dei*," he exclaimed. "I had fastened it on with my own hands, and it is no accident which has detached it." He rushed into the thickest of the battle, without any badge to distinguish him; but his troops were already routed, and, unable to arrest their flight, Manfred fell as became the scion of an heroic race. His body was undiscovered for 3 days, when some attendants recognised it. It was carried on an ass before Charles, who assembled the barons, his prisoners, to attest its identity. The bitter grief of Count Giordano Lancia is touchingly narrated by the contemporary historians. When the aged count beheld the body,

he threw himself upon it with a loud shriek, covered it with kisses and tears, and cried out, *Ohimè, ohimè, Signor mio, Signor buono, Signor savio, chi ti ha così crudelmente tolto la vita?* The French cavaliers were so much affected by the scene that they demanded the honours of a funeral for the royal corpse. Charles refused, on the ground of the excommunication, but allowed the body to be buried in a pit at the foot of the bridge of Benevento, where every soldier of the French army placed a stone upon it. But the Archbishop of Cosenza, Bartolommeo Pignatelli, by virtue of an order from Clement IV., had the body taken up and thrown over the frontier of the kingdom, on the banks of the Rio Verde; an event commemorated by Dante, who describes also the personal appearance of Manfred:—

Biondo era e bello e di gentile aspetto.
 Orribil furon li peccati miei;
 Ma la bontà infinita ha sì gran braccia,
 Che prende ciò che si rivolge a lei.
 Se 'l pastor di Cosenza ch' alla caccia
 Di me fu messo per Clemente, allora
 Avesse in Dio ben letta questa faccia,
 L' ossa del corpo mio sariano ancora
 In co' del ponte, presso a Benevento,
 Sotto la guardia della grave mora:
 Or le bagna la pioggia, e muove 'l vento
 Di fuor del regno, quasi lungo 'l Verde,
 Ove le trasmutò a lume spento.

Purg. III. 124.

Manfred's favourite dress was green. His chief happiness was in the society of poets and troubadours.

Benevento figures in the history of Italian superstition; and traditions are current of its walnut-tree, situated in some place mysteriously unknown to mortals. Round this tree the witches of Southern Italy (the *Streghe di Benevento*) were believed to hold their nocturnal meetings.

The Calore and the Sabato unite W. of Benevento, and under the name of *Calore* join the Volturno near Campagnano (Rte. 146), the line of rly. running parallel to it.

A bridle-path of 30 m. over steep hills and through the beds of numerous torrents leads from Benevento, through Casalboro, Monte Calvo, and Castelfranco, to Troia, following the line of the *Via Trajana*.

Benevento to Foggia,

119 kil. = 70 Eng. m.

Returning to the stat., the rly. continues to follow the rt. bank of the Calore as far as

7 kil. *Ponte Valentino Stat.*, where it crosses the Tamaro, a considerable mountain torrent descending the St. Giuliano Pass from Sepinum (Rte. 145).

6 kil. *Apice Stat.*, and then for a short distance crossing by 2 bridges the Ufita, from which, striking off on the l., it ascends the ravine of the Misceano, which it crosses several times before arriving at

14 kil. *Monte Calvo Stat.* Here may be considered to commence the ascent of the central chain of the Apennines. The town of Monte Calvo is seen on the opposite side of the valley.

2 m. beyond Monte Calvo Stat. the rly. enters a series of 3 tunnels; the central one, or longest, of La Starza, is 2912 yards (2663 mètres) long; and then continuing along a steep open incline as far as

10 kil. *Ariano Stat.*, about 3 m. from the city of that name, with 15,000 Inhab. — Inn: *La Posta*, tolerable. Ariano, situated on the carriage-road from Naples to Foggia, is the chief town of the district, and upon a hill of limestone between the head-waters of the Calore and Cervaro, at an elevation of 2500 feet above the level of the sea. It has suffered greatly from earthquakes. Roger held a parliament here in 1140. It was stormed and plundered by the Duke de Guise and the Neapolitan mob in 1648. The S. declivity of the hill on which the city is built is hollowed out into grottoes, in which large numbers of the lower orders live. The beauty of the women of Ariano is the theme of travellers who have visited it.

The rly. continues to ascend rapidly on leaving Ariano Stat., until after 2 m. it reaches the W. entrance of

the great central tunnel or *Galleria di Ariano*, here 1643 feet (501 mètres) above the sea. The length of this great excavation is 3518 yards, or 2 m. (3215 mètres), continuing to rise gradually towards its eastern entrance on the summit-level of the line, at *Piano Rottolo*, 1789 ft. (548½ mètres) above the sea-level. This tunnel pierces the highest part of the range of the Apennines, when it attains an absolute level of 2060 ft. (628 mètres). On emerging from the tunnel of Ariano the rly. reaches its summit-level at the 7 kil. *Piano Rottolo Stat.* on the bank of the Cervaro, and from here commences the descent to the shores of the Adriatic.

6 kil. *Savignano Stat.*, near the village of Greci, the first town in the province of Capitanata, originally an Albanian settlement. Following the Cervaro,

6 kil. *Montaguto Stat.*, below the village of that name and that of *Panni*.

Hence, following close to the l. bank of the river, leaving the town of Bovino upon a hill on the rt., we arrive at

16 kil. *Ponte di Bovino Stat.*, from whence

[I. A road of 3 m. ascends to *Bovino* (6500 Inhab.), the chief town of a district, and the see of a bishop, on a high hill. The inscriptions, coins, and other remains found near it, have led to the supposition that there was on the same spot an ancient town called *Vibinum* or *Bovinum*. Bovino enjoys the reputation of being a nursery of the brigands of this part of Italy; the *Vardarellis*, whose name was so much dreaded at the beginning of the present cent., were natives of the place. Bovino gives a ducal title to the head of the Guevara family, one of the wealthiest in the Neapolitan provinces.

II. A road of 12 m. leads on the rt. to *Ascoli*, on a rising on the border of the Apulian plain. It nearly occupies the site and retains the name of *Asculum Apulum*, situated on a branch of the *Via Appia*, which led from *Canusium* to *Beneventum*. A great battle between *Pyrrhus* and the Romans was fought in its neighbourhood B.C. 269. Considerable remains of the ancient city

are still visible outside the modern walls. From *Ascoli* a *via naturale* of 18 m., crossing the *Ofanto*, leads to *Melfi* (Rte. 151). The distance from the bridge of Bovino to *Melfi* may be shortened by following a turn on the rt., by a *via naturale*, practicable in dry weather, 5 m. before reaching *Ascoli*, and proceeding below the village of *Candela* to the *Ofanto*. There is now a direct line of rly. from *Foggia* to *Candela*, by *Ortona* and *Ascoli*, Rte. 147B.

III. A bridle-road of 24 m. proceeds on the rt. to *Cerignola*, upon the rly., through *Castelluccio de' Sauri*, *Ortona* (rly. stat.), and *Orta*: a group of houses near *Ortona*, on a rising ground, are the remains of *Herdonia*, a city on the *Via Appia*.

Obscura incultis Herdonia misit ab agria.

SIL. ITAL. VIII. 569.

Hannibal, after defeating in its neighbourhood two Roman armies—the 1st B.C. 212, under *Fulvius Flaccus*, and the 2nd B.C. 210, under *Fulvius Centumulus*—destroyed the city and removed its inhabitants to *Metapontium* and *Thurii*.]

We leave the mountains at *Ponte di Bovino*, and enter upon the great Apulian plain or *Tavoliere di Puglia* by a road as desolate as those over the *Campana* of Rome.

4 kil. *Giardinetto Stat.*, from which *Troia* is seen in the distance on the l., and leaving on the rt. a large building called *Torre Guevara*, belonging to the Dukes of Bovino, a short ascent brings us to

26 kil. *Cervaro Junct. Stat.*, a solitary station near the river, where we join the line from *Foggia* to *Ortona*, *Ascoli*, and *Candela*. The vast and monotonous plain which now surrounds us is only relieved at intervals by corn-fields, the greater part of the surface being covered with the wild caper, the wild pear, and the *ferula*, the stalks of which are used for making hurdles and baskets. This plain is the winter pasturage of the Neapolitan shepherds. The arrangement of the winter and summer pasturages, consti-

tuting a system which exists in the same extent nowhere out of Italy, has been described in *Introd.* § 9. In winter and in spring the plain is entirely covered with cattle, presenting a very singular and striking scene, which is scarcely exceeded in interest by the appearance of the line of march during the migrations into the Abruzzi at the end of May. Whole families of shepherds, and very often the proprietors likewise, accompany their flocks. The cattle are protected by the fine white Abruzzi dogs, which are very large and fierce, and resemble in some respects the Newfoundland breed. Among the numerous dishes made with milk may be mentioned the *Giuncata*, as favourite a dish in Apulia as the *Ricotta* of the Campagna of Rome, and little inferior to the *Junket* of Devonshire. The *Tavoliere* is about 80 m. long and 30 broad; it belongs to the Crown, with the exception of a few small portions, and is entirely laid out in pasture. The recent deposits of which this plain is composed indicate that, at a comparatively recent period, it was covered by the sea, forming a gulf surrounded on the W., the S., and the S.E. by the range of the Apennines, having on the N.E. the imposing mass of Mons Garganus, which must then have formed an island.

8 kil. FOGGIA (24,000 Inhab.—Inns numerous: the Locanda del Sole and dell' Aquila, with high charges—May, 1865; Albergo di Faiello, Vincenzo Siano, in the Strada del Teatro, has decent rooms at more reasonable prices), a well-built city, and one of the most populous and richest in the kingdom: it is the capital of the province of *Capitanata*, a name derived from *Catapan*, the title of the viceroys appointed by the Eastern emperors to govern Apulia. It is supposed to have sprung from the ruins of *Arpi* or *Argyripa*, an important city, traces of whose walls can still be seen at a spot called *Arpi*, 5 m. N. of the modern town. *Arpi* opened its gates to Hannibal after the battle of Cannæ, but B.C. 213 was surrendered by the inhabitants to Fabius Maximus. Virgil commemorates it as having been founded by *Diomed* :—

Vidimus, o cives, Diomedem Argivæque castrâ,
Atque, iter emens, casus superavimus omnes;
Contigimusque manum quâ concidit Ilia tellus.
Ille urbem Argyripam, patriæ cognomine gentis,
Victor Gargani condebat Iapygis arvis.

Æn. xi. 243.

Some of the streets of the city are wide, and contain handsome houses and good shops. There is a large theatre, a new Campo Santo, a public library, and a promenade.

The principal ch., originally Gothic, and enriched by Count Roger, and by successive Norman princes, was destroyed by an earthquake in 1731, when the upper part of it was rebuilt in a different style. Manfred was crowned in it in 1258. In 1797 Francis I., then Duke of Calabria, having been married in it to his first wife, Maria Clementina of Austria, the ch. was dignified with the title of *Cappella Palatina*. It has a local celebrity for a miraculous image of the Virgin, presented to it by Count Roger.

Foggia was one of the favourite residences of the Emperor Frederick II., one of the gateways of whose palace still exists: it is surmounted by an arch resting on eagles; according to the inscription it was erected in 1223. His third wife, Isabella of England, the daughter of King John, died in it. He also constructed a famous well, still called *Il Pozzo dell' Imperatore*. Under the city walls his son Manfred defeated the legate of Alexander IV., and compelled him to sue for peace. Charles I. and his son Philip died in the fortified palace which he erected in the city. Ferdinand I. of Aragon convened at Foggia the great parliament of barons and prelates to arrange the crusade against the Turks after their occupation of Otranto. One of the principal fairs of the kingdom is held at Foggia in the month of May.

Railway from Foggia to Naples, by Benevento; forming the great line between Naples and the Adriatic and the southern provinces of the kingdom. In the mean time a diligence leaves Savignano Stat. 3 times a day for Monte Calvo, from which the rly. is open to Benevento and Naples, in correspondence with the trains from Ancona and Brindisi.

Four or five days may be usefully spent at Foggia in the early spring, and the following interesting excursions made from it:—

EXCURSIONS TO TROJA, LUCERA, SANSEVERO, MANFREDONIA, AND MONTE S. ANGELO.

There are public conveyances from Foggia to Manfredonia and Lucera. Railways open to Ancona and Brindisi.

I. A bad road of 10 m. leads to *Troja* (5800 Inhab.; *Inn*, small and indifferent), an episcopal city, situated on a conical hill overlooking the plain. It was founded by one of the Greek Catapans in the 11th centy., on the ruins of the ancient *Æca*, which joined the Carthaginians after the battle of Cannæ, but was recovered by Fabius Maximus. The interior of the cathedral retains some traces of the architecture of the Lower Empire. The bronze doors are interesting; they were executed for Bp. William II. in 1119 by Oderisius of *Beneventum*; they were restored as we now see them in 1573. The ambo from the ruined ch. of S. Basilio dates from 1169. Troja has witnessed three great battles. The first in 1254, between the army of Innocent IV., commanded by the Cardinal di S. Eustachio, the papal legate, and Manfred, whose victory was so complete that it is said to have induced the Pope to appeal to Charles of Anjou, and to have caused him shortly afterwards to die of grief. In the second battle, fought in 1441, on the plain between the city and Bovino, Alfonso I. in person defeated the army of René d'Anjou, under Sforza and Sanseverino, and completed his victory by sacking Bicari, 4 m. N.W. of Troja. The third battle was fought upon the same plain in 1462, between Ferdinand I. of Aragon and the Duke of Anjou, who claimed the throne as the son and heir of René.

[*S. Italy.*]

Ferdinand commanded in person, and defeated the Angevine army with great loss. From Troja the road proceeds, 12 m. farther S.W., to the *Taverna delle Tre Fontane*; from which, when finished, it will pass by Casalboro and S. Giorgio della Molinara, and join the road of Campobasso near Ponte Landolfo.

II. LUCERA (13,500 Inhab.—*Inn*: *La Posta*), the seat of a bishop, is 9 m. from Foggia by a carriage-road, on a steep and commanding eminence, overlooking the plain, and enjoying a pure and healthy atmosphere. It is surrounded by walls with 5 gateways. *Luceria* was one of the most ancient and important cities of Apulia, by the Greek tradition numbered among the cities founded by Diomed, though it would rather seem to have been an Oscan town. It first appears in history during the second Samnite war. Papirius Cursor besieged, and after an obstinate resistance took it in B.C. 320. It played an important part during the second Punic war. It was still flourishing in the 7th centy., when Paulus Diaconus enumerated it among *urbes satis opulentas*; but was taken from the Lombards and destroyed by Constans II. in A.D. 663; after which it remained in ruins until restored in 1239 by Frederick II., as a residence for his Sicilian Saracens, part of whom were stationed here, and part at Nocera. Frederick gave the Saracens permission to enjoy free exercise of their religion; the Christian inhabitants were compelled to reside outside the walls, where their ch., the Madonna della Spica, is still standing. The emperor himself selected Lucera as his own residence, and constructed a subterranean passage from the castle to the town. The old streets of Lucera are narrow, but the modern quarter has an imposing appearance.

The Bishop's Palace is considered the finest building in the province. The *Cathedral* was converted by the Saracens into a mosque; it still preserves many traces of Moorish architecture on the exterior. The interior is Gothic, and has been little changed; it contains

13 columns of verde antique, found under the edifice, and supposed to have belonged to an ancient Temple. The pulpit is ornamented with Greek mosaics.

The *Castle*, called the Citadel of the Saracens, $\frac{1}{4}$ m. from the town, from which it is separated by a ditch and drawbridge, occupies the site of the ancient citadel; but it must be almost entirely attributed to Frederick II., except the large square tower in the centre, which is regarded as a Roman work. Though in ruins, it is still an imposing pile, and scarcely surpassed in extent by any similar building in Italy. It appears to have been intended to contain a second city within its fortified area. Two of the towers flanking the E. front are circular; the largest is remarkable for the regularity of its masonry, and the smaller is used as a telegraph station. In the area there were formerly apartments for the sovereign; a mosque, and large cisterns to supply the garrison with water. At the N.E. angle is what may be called the keep, having vaulted corridors in two stories. Near here is the entrance to the fortified area, ruins of a drawbridge, &c. Coins, portions of Saracenic armour, and several Roman inscriptions, &c., have been discovered at different times within the walls.

Manfred, at the commencement of his career, when he incurred the displeasure of the Pope for the overthrow and death of Borrello d'Agnone, in 1254, was compelled to fly for safety to the Saracens at Lucera. He quit-
ted Acerra at night, and with some followers reached Venosa, which he left the next night accompanied by a few attendants, among whom was Nicolò di Jamsilla, who has left an account of the journey. After his departure, a storm of rain came on which obscured the road, so that the party would have been lost in the wastes of Capitanata, if they had not been joined by some huntsmen of Frederick II. as guides. Drenched to the skin, Manfred found shelter at Palazzo d'Ascoli, a deserted hunting chateau of his father's,

still standing on the l. bank of the Carapelle; here they rested and dried their clothes before what the prince called a royal fire, the only thing at that time, says one of his historians, which remained to him of royalty. On the following morning they proceeded to Lucera. As they approached the castle, the enthusiasm of the Saracens was unbounded; but the Governor Marchisio had possession of the keys, and was known to be opposed to Manfred. A Saracen soldier pointed out a sewer below the gate; Manfred leapt from his horse, threw himself into the gutter, and was in the act of entering, when the garrison rushed upon the gate and burst it open by main force. They replaced Manfred on his horse, and led him into the city with every demonstration of attachment. After the battle of Benevento, the widow and children of Manfred took refuge in the castle for a short time. In 1269 Charles expelled the few Saracens who survived the battle and were unwilling to embrace Christianity, and converted their mosque into the Cathedral.

6 m. from Lucera, and within view of the town, on the rt. of the road from S. Severo, are the ruins of *Castel Fiorentino*, in which Frederick II. expired, Dec. 13, 1250, in the 56th year of his brilliant but turbulent career, after a reign of 31 years as Emperor, 38 as King of Germany, and 52 as King of the Two Sicilies. The Emperor, like his son Manfred, was a believer in astrology, and it is said that in consequence of a prediction that he would die in the Florentine territory, he never entered Florence, believing that the terms of the prophecy could only apply to the Tuscan capital. As soon, however, as he fell ill at Castel Fiorentino, he patiently submitted to his fate, and regarded his approaching death as the fulfilment of the prediction. Castel Fiorentino is situated upon the summit of a low hill: the few remaining ruins are in the Gothic style.

The neighbourhood of Lucera still maintains the celebrity for its wool which it possessed in the days of Horace,—

Te lanae prope nobillem
Tonasa Luceriam, non cithara, decent.
HOR. Od. III. XV.

III. SANSEVERO (16,000 Inhab.; *Inn* tolerable), 17½ m. from Foggia by rly., is the chief place of a district. Of late years it has become an important town, and its suburbs contain many good houses. In 1799 it was nearly ruined by the republican army under Gen. Duhesme, in revenge of the gallant resistance which it had offered to him. It was only spared from total destruction at the intercession of the women, who, after 3000 persons had been slaughtered, rushed among the French and implored them either to stay their hand, or complete the scene by sacrificing the children and wives of the few men who still survived. The town has recovered from this calamity, and is now one of the most flourishing in Apulia. 6 m. N. of Sansevero, at the W. extremity of Mount Gargano, is *Apricena*, a hunting castle of Frederick II., which is said to derive its name from the supper, *apri cæna*, which he gave upon the spot to the members of his hunt in 1225, after he had killed a wild boar of great size.

From Sansevero a road of 11 m. traversing the plain in which the battle between the Normans and the army commanded by Leo IX. was fought, 18th June, 1053 (p. 373), crosses the Fortore by the bridge of Civitate, and thence by a *via naturale* proceeds to Serracapriola, Chieutí, and Termoli (Rte. 145).

IV. A road of 18 m., through corn-fields and pasture-lands, leads over the plain of La Puglia from Foggia to Manfredonia, at the southern foot of Monte Gargano. After crossing the Candelaro, by following a path on the l., which shortens the distance, the traveller will have an opportunity of seeing the ruined monastery of *S. Leonardo*, an establishment of the Teutonic order, founded in 1223 by Frederic II., and by Herman of Salza, grand master of the order. The ch. is tolerably well preserved, and its exterior exhibits a very elaborate example of the Saracenic style. 2½ m. before reaching Manfre-

donia we pass on the rt. the *Madonna di Siponto*, a ch. on the edge of a marsh, occupying the site of ancient *Sipontum*, one of the colonies founded by Diomed. This ch., which was the ancient cathedral, is highly ornamented outside, with an elegant porch; but it contains nothing inside, except an ancient picture of the Virgin. *Sipontum* was called *Σηπιοντιος* by the Greeks, on account of the vast quantity of cuttle-fish which were found in the adjoining part of the Adriatic. It was tolerably perfect in the 4th cent.; but it was ruined during the Gothic invasion.

MANFREDONIA (7500 Inhab. *Inn*, small but tolerable), an archiepiscopal see, has wide and regular streets, with large, though often unfinished houses. It is walled on all sides, and its port is commanded by a strong castle. The town was founded by Manfred in 1266, and built chiefly from the ruins of *Sipontum*. It was nearly destroyed by the Turks in 1620. Though subject to malaria, its inhabitants are characterised by their industry and cleanliness. In the cathedral there is one of the largest bells in Italy, which Manfred caused to be cast for his new city.

[From Manfredonia, a *via naturale* of 38 m., practicable for the light conveyances of the country, leads along the sea-shore to Barletta. On leaving Manfredonia it passes on the rt. a brackish lake, called *Pantano Salso*, at the junction of the Candelaro and Cervaro rivers, crosses the *Carapelle* by a ferry, traverses the small village of *Zapponeto*, and skirts for several m. the *Lago di Salpi*, running along the narrow bank of sand which separates it from the Adriatic. On the S.W. shore of this lake are the ruins of the ancient *Salapia*, which, after being taken by Hannibal, was surrendered by one of its chiefs, Blatius, to Marcellus, with the loss of 1500 Numidian cavalry. After the death of Marcellus in an ambushade, Hannibal tried in vain, by using his seal, to obtain admission into *Salapia*. The road skirts the *Reali Saline* at the S.E. entry of the lake, the largest salt-works in the

kingdom. 1 m. inland from here is the town of *Casaltrinità*, near the rly. stat. of Trinitapoli. 6 m. from Saline, and after crossing the Ofanto, the road proceeds to Barletta.]

V. Manfredonia will be the most convenient point from which an excursion to Monte GARGANO can be made, a group of mountains quite detached from the chain of the Apennines, and whose highest peak attains an elevation of 5120 ft. It contains extensive alabaster quarries, which have never been fully brought into use. It still retains a name familiar to the scholar, but has been stripped of its once dense forests of oak :

aut Aquilonibus

Quercetæ Gargani laborant,

Et foliis viduantur orni.—HOR. *Carm.* II. 9.

Garganum mugire putes nemus, aut mare
Tuscum. *Epist.* II. I. 202.

The Government contract mail steamers call at Manfredonia on the alternate Thursdays in going from Naples to Ancona, and on the alternate Fridays in returning.

A road from Manfredonia, after passing for the first 3 m. through a succession of orange gardens, leads by a continuous and steep ascent of 3 m. to

Monte Santangelo (12,000 Inhab.), on a lofty hill (2380 ft.), forming one of the spurs of the Gargano, and containing a fine castle with ruined battlements, and many picturesque old houses. The whole group of the Gargano is often called *Monte S. Angelo* from this town, which is famous for its *Sanctuary*, dedicated to the favourite saint of the Norman conquerors, St. Michael, who was seen here in 491, according to the legend, by S. Laurentius, Archbishop of Sipontum. On the 8th of May, and for many days previously, the town and mountain are crowded with devotees, who come from every part of the kingdom to celebrate the festa of St. Michael. The endless varieties of costume, and the strange appearance of the mountaineers, afford an ample field for the pencil of the artist. As they ascend the mountain, bareheaded, each party joins in

the hymn to the saint ; and the effect of their simple but pleasing melody increases the remarkable character of the scene.

The doors of the sanctuary were executed at Constantinople, and presented by the Pantaleone family of Amalfi in 1075.

The cave where the vision took place is entered by an arch over which are inscribed the words, *Hic locus est terribilis, hæc est Domus Dei*. "A winding flight of above fifty steps, hewn in the rock," says Mr. Craven, "and portioned into divisions of eight to each, leads down to the sanctuary ; the vault and sides are faced with stone regularly cut, but large masses of rock intervene. The daylight is faintly admitted through occasional apertures, and gradually diminishes as one descends ; above the last step, however, a long narrow fissure, apparently the work of nature, throws a dim but sufficient light on the interior of the holy crypt, and at the same time opens to the eye a view of the monastery itself, seated on the impending rock at an immense height above, and rearing its pinnacles in the outward blaze of day. . . The cave which was the scene of the miracle, and which is entered next, is low, but of considerable extent, branching out into various recesses on different levels, so that steps are frequent, and the surface is rugged, irregular, and very slippery, from the constant dripping of the vaults. . . A few glass lamps, suspended from the rock, which have replaced the silver ones of richer times, cast a faint glimmer of uncertain light, as insufficient to guide the stranger's footsteps as it is serviceable to the general effect of the scene. Three chapels, and the choir in particular, are more illuminated. Of the former, the principal is dedicated to the patron saint, and contains his image, about half the size of life, bedizened with silk drapery, flimsy tinsel, and flaxen curls ; the second is noted for a small cistern, called *il Pozzillo*, from which some most limpid and cool water is distributed in a little silver bucket to all the visitors ; the third chapel is sacred to the Madonna, and offers nothing remarkable."

On leaving Monte Santangelo we may return to Foggia by a road which leads along the mountain to *S. Giovanni Rotondo*, passing on the rt. two small lakes, and then, descending into the plain, joins that from Foggia to Manfredonia near the Candelaro.

4 m. E. of Monte Santangelo, on the slope of the Gargano to the sea-shore, is the village and tower of *Mattinata*, which nearly retains the name and is supposed to mark the site of the *Mons Martinus*, famous for its honey:

Ego, apis Matinae
More modoque,
Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiburis ripas, operosa parvus
Carmina fingo.—Hos. *Od.* iv. ii.

The shore of *Mattinata* is also memorable as the spot where Archytas of Tarentum was shipwrecked:

Te maris et terræ numeroque carentis arenæ
Mensorem, cohibent, Archyta,
Pulveris exigui prope littus parva Matinum
Munera; nec quidquam tibi prodest
Aërias tentasse domos, anîmoque rotundum
Percurrisse polum, morituro.

* * * * *

At tu, nauta, vagæ ne parce malignis arenæ
Ossibus et capiti inhumato
Particulam dare.—Hos. *Od.* i. xxviii.

Some antiquaries, however, identify the *Littus Matinum* with *Matino* near Gallipoli.

ROUTE 147A.

NAPLES TO ARIANO AND FOGGIA, BY THE CARRIAGE-ROAD.

Naples to	Kil.	Miles.
Marigliano	26	16
Cardinale	52	32
Avellino	78	47
Dentecane	104	63
Grottaminarda . . .	130	81
Ariano	146	90

This route, the post-road until recently between Naples and Foggia, is now seldom travelled over, except by persons between the intermediate localities, being superseded by the rly. in last route. Indeed the first part of it, as far as Avellino, will be also superseded by rly.

The road called the *Strada Consolare della Puglia* is excellent but hilly beyond Cardinale and Monteaguto. It leaves Naples by the Porta Capuana and Poggio Reale, passes at the foot of the hill of La Madonna del Pianto and of the Campo Santo, and proceeds through *Pomigliano d' Arco*, *Cisterna*, and other villages to

1½ m. *Marigliano*, supposed to derive its name from a villa of Marius called the *Mariumum*. At the 13th m. we pass through *Cimitile*, from which *Nola* is less than 1 m. distant, and at the 14th m. through *Gallo*. *Cimitile* is full of interest for its early ecclesiastical remains. Several of the churches are rich in details, and have crypts, catacombs, chapels, and mediæval inscriptions. At the 16th m. we pass on the l. the ruined castle of *Avella*, marking the site of the *Melifera Abella* of Virgil, a city founded by one of the Greek colonies from Chalcis, and of which there are considerable vestiges. It was among these remains that the long inscription in the Oscan language, now in the museum of the Seminary at *Nola*, was found. The modern *Avella* (5000 Inhab.) is a thriving place; 1 m. from it is the *Grotta degli Sportiglioni*, a large cavern in the mountain. Passing through *Baiano* we reach

1½ m. *Monte Verde*, a hamlet at the foot of the mountain, with a *monasterio* (see).

Through a valley planted in the lower part with *viogniers* and *filaretto*, and in the upper covered with *chêne* forests, the road gradually ascends to

1 m. *Monte Verde* (4500) Inhab., locally celebrated for its shrine of St. Philomena. The long and steep ascent of *Monte Verde* begins here, but the traveller is rewarded by the magnificent view which these mountains command over the plain of the *Terra di Lavoro*.

4 m. *Monteforte* (4500) Inhab., on the side of a mountain on which crown the ruins of its once strong Castle, still a picturesque object. It was the property of the De Montfort family, and for some time the residence of Guy de Montfort, who murdered Prince Henry of England in the Cathedral of Viterbo. The revolution of 1820 broke out in this village.

[After passing *Monteforte*, a road 1 m. on the l. to *Marcogliano* from which a very hilly path leads to the *Sanctuary of Monte Vergine*, perched near the summit of the mountain. Good horses for the ascent can be had at *Marcogliano*. *Monte Vergine*, one of the three great mediæval monasteries still preserved near Naples, was founded in 1119 by St. William of Vercelli on the ruins of a temple of Cybele. The ch. contains a miraculous image of the Virgin, which is in great veneration in S. Italy: it was presented by CATHERINE OF VALOIS, who is buried in the ch. with her son LOUIS OF TARANTO, the 2nd husband of Joanna I. Their effigies in the costume of the 14th cent. are placed on a Roman sarcophagus. On the l. side of the high-altar in the chapel and tomb which Manfred had erected for himself, and which, after his defeat and death, were given by Charles of Anjou to one of his French followers; an event recorded by a quaint Latin inscription. In the monastery there is a small collection of inscriptions found near the spot.

A path leads to the summit of the mountain, which commands an extensive view from the Bay of Naples to the borders of the Apulian plain. The retired Abbot and the more aged monks reside at *Licori* or the *Casale*, a large octagonal building erected near *Monteforte* in the last cent. from the design of *Francelli*. Here are preserved the *Archives*, which have been declared a branch of the *Archivio Generale* at Naples, and contain upwards of 15,000 parchment rolls, besides many *Diplomas*, 200 Papal bulls, and more than 200 MSS. relating to the mediæval history of Italy. The collection, which begins with a diploma of the 9th cent., is bound in several vols. with an index. The oldest Greek parchment, of which there are many, dates from 1179. During the *Festa* of the *Madonna*, on the day of the Pentecost (p. 103), the roads from Avellino and from Naples are crowded with pilgrims and visitors, dressed in holiday costume, who for 3 days give themselves up to the enjoyment of this excursion.]

The road descends from *Monteforte* into the valley of Avellino, which is surrounded by well-wooded hills and thickly planted with filbert-trees. Pliny tells us that in his time the hazel-nut flourished throughout this district, and that it derived its name *Avellani* from the town round which it was cultivated, but it is doubtful if the town in question may not be one bearing a nearly similar name in Asia Minor:—*Ut in Avellanis at ipso mucum genere, quos antea Abellinos patrio nomine vocabant*.

1½ AVELLINO (23,000 Inhab.—Inns: *Hôtel de France*, opposite the *Intendenza*, fair; *La Posta*, and several others, dirty) is now much more readily reached by the railway by Nola and Sarno, which is at present open as far as Sanseverino (see p. 307). It is the capital of the province of *Principato Ulteriore*, the see of a bishop, and is approached by a line of poplars forming a straight avenue 1 m. in length. There are some good buildings. The custom-house was once the baronial mansion of the Carac-

ciolo family, a branch of which derives from the city the title of prince. It retains the name, but not the situation, of ancient *Abellinum*, the ruins of which are at *Atripalda*, 2 m. off, on the rt. bank of the Sabato (Rte. 147). Considerable plantations of filbert or hazel trees exist hereabouts, the name of which, in ancient and modern times—*Nuces Avellane*, *Avellana* in Italian, *Avelines* in French—is supposed to have been derived from this locality.

From Avellino there are—1st, a road to Salerno (Rte. 147); 2nd, to Montesarchio and from there to Benevento (Rte. 147); 3rd, to S. Angelo dei Lombardi, and thence a *via naturale* to Melfi (Rte. 152).

A hilly but beautiful road leads along the l. bank of the Sabato, which it crosses about 6 m. from Avellino. It passes soon after Pratola at the 34th m., and leaving on the rt. Montemiletto, a town with a feudal castle of the Tocco family, descends to—

1½ *Dentecane*, a village formerly remarkable for its breed of white swine. A road on the l. leads to *Montefusco* 2 m. (3000 Inhab.), on the summit of a mountain, near which some beds of lignite have been discovered.

After crossing the Calore, a road of 1 m. leads on the rt. to *Mirabella* (5700 Inhab.), passing near a place called *Le Grotte*, where some considerable ruins mark the site of *Æclanum*, a city of Samnium, in the territory of the Hirpini, on the *Via Appia*, 15 m. from Beneventum. *Æclanum* was taken and plundered by Sylla during the Social War. It was a flourishing place under the Empire, but was destroyed A.D. 662 by Constans II. in his wars with the Lombards. Many statues and coins have been found among its ruins.

1½ *Grottaminarda* (3500 Inhab.—Inn: *La Posta*, very indifferent), situated on a rising ground in the midst of vineyards and corn-fields.

[EXCURSION TO THE LAKE OF AMSANCTUS.]

This excursion is easily made from Grottaminarda in a light conveyance of the country or on horseback, and will take about 4 hours. It can also be made by leaving the road after crossing the Calore, and passing through Mirabella, rejoining the high road, on the return, at Grottaminarda. A country road of 7 m. leads from the latter place to *Amsanctus*, which is now known by the local name of *Le Mofete*, a corruption of Mephitis, a divinity who had a temple on the site. The two small lakes are in a wooded valley between limestone hills, about 3 m. S.E. of *Frigento* (3000 Inhab.), a town built on the summit of a high hill. The largest lake is 160 ft. in circumference, and 6 or 7 in depth. Though the soil is highly charged with carbonic acid gas, and hot, the temperature of the lake is little above that of the surrounding atmosphere. The position of the lake in a deep crater-like valley corresponds with Virgil's description:

Est locus, Italia in medio sub montibus altis,
Nobilis, et fama multis memoratus in oris,
Amsancti valles; densis hunc frondibus atrum
Urget utrinque latus nemoris, medioque fragosus
Dat sonitum saxis et torto vortice torrens.
Hic specus horrendum, et sævi spiracula Ditis
Monstrantur; ruptoque ingens Acheronte vorago
Pestiferas aperit fauces; quæ condita Erinnyæ,
Invisum numen, terras cœlumque levabat.
Æn. VII. 563-71.

We may add a passage of Cicero, which fixes the locality of the lake in the territory of the *Hirpini*, a fact overlooked by the Roman antiquaries, who have identified Virgil's description with the Lake of *Cutilia* near Rieti (Rte. 142): *Quid enim? non videmus, quam sint varia terrarum genera; ex quibus et mortifera quædam pars est; ut et Amsancti in Hirpinis, et in Asia Plutonia, quæ videmus?*—*De Div.* I. 36.

Dr. Daubeny, who visited the spot in 1834, found the gas collected from one of the pools to consist of carbonic acid and sulphuretted hydrogen, and a small residuary quantity of air containing about 16 per cent. of oxygen.

and 84 of nitrogen. "The quantity of mephitic vapour," says Dr. Daubeny, "which proceeded from the lake was such as to oblige us (the wind being in the north) to take a circuit towards the east, in order not to meet the noxious blast; instances not unfrequently occurring of animals, and even men, who have imprudently ascended the ravine, being suffocated by a sudden gust of air wafted from the lake. This is the origin of the fable of the *Vado Mortale*, a particular spot in the course of the rivulet that flows from the lake, which it is said cannot be forded without death, and which has been described as having on its borders an accumulation of the whitened bones of the various animals that had perished there. No bones existed in the valley at the time I visited it, excepting of some birds, who, in crossing the valley, had been arrested on the wing by the noxious effluvia, as at the Lake of Avernus of old; neither even close to the lake, where the evolution of gas is most abundant, is there any point at all times unapproachable, for we ourselves were able to reach its edge on the side from whence the wind blew. From the quantity of gas which is continually escaping, it appears to be throughout in a state of violent ebullition, but its temperature little, if at all, exceeded that of the surrounding atmosphere. The colour of the water is dark and muddy, from the quantity of sediment projected towards the surface, owing to the constant agitation into which the pool is thrown by the gas that rises up through it; its taste strongly bespeaks the presence of alum, which is said to render it efficacious in the cure of certain diseases of cattle. One of the guides who approached its edge filled a bottle with the water, but to have collected the gas itself would have been a perilous attempt. I can only infer, therefore, that it resembles that which issued in smaller quantity from a more inconsiderable pool within 100 yards of the spot, and which consisted mainly of carbonic acid gas. The smell, however, plainly indicated that sulphuretted hydrogen was likewise emitted at the former vent; and the consequences of the long-continued action of this gas

upon the constituents of the contiguous rock was not one of the least interesting or instructive parts of the phenomena presented in this locality."

The Lake of Amsanctus may be more easily reached from the post-station of Dentecane on the Foggia road, and proceeding thence to Gesualdo, where take a guide, and which is about 6 m. from Le Mofete. There is also a cross road, but more difficult, from Benevento, by way of Taurasi, the ancient Taurasia, mentioned on the sepulchral urn of Scipio Barbatus in the Vatican Museum.

On leaving Grottaminarda we cross the Ufita, and obtain on the rt. an occasional glimpse of *Trevico* (2500 Inhab.), 9 m. off on the hills. It preserves the name and occupies the site of *Trivicus*, one of the stages of Horace's journey to Brundisium.

Incipit ex illo (*Beneventum*) montes Appulia notos

Ostentare mihi, quos torret Atabulus: et quos Nunquam erepsemus, nisi nos vicina Trivici Villa receplisset, lacrymoso non sine fumo; Udos cum foliis ramos urente camino.

Sat. I. v. 77-81.

The next stage, which he mentions as bearing a name not to be pronounced in verse, is supposed to have been the *Equotuticus* of the Itineraries, but all attempts to define its position have failed. A long and steep ascent from the banks of the Ufita brings us to Ariano.

From Ariano the rest of the way to Foggia is performed by rly. (see preceding route).

ROUTE 147B.

FOGGIA TO CANDELA, BY ASCOLI AND ORDONA.—RAIL.

Foggia to	Kil.	Eng. Miles.
Cervaro	10	6
Ordona	9	5
Ascoli	12	8
Candela	8	5
	39	24

2 trains daily in 1½ and 2 hrs.

This line, recently opened, follows the western part of the plain of La Puglia, nearer to the chain of the Apennines, and now forms the most direct line to Melfi, Venosa, &c.

10 kil. *Cervaro* Stat., on the l. bank of the river of the same name, the junct. stat. to *Ariano* and *Benevento* line, which from here follows the *Cervaro* to its source.

9 kil. *Ordona* Stat., the ancient stat. of *Herdona*, on the *Via Appia*. *Ordona* is beyond the *Carapella* torrent, one of the streams descending from the *Apennines* to the *Adriatic*.

12 kil. *Ascoli*, a good-sized village of 5700 Inhab.; the town upon a hill; the stat. is in the plain, about 1 m. on l. bank of the *Carapella*; the ancient *Asculum Apulum*. (See, for description of *Ordona* and *Ascoli*, *Rte. 147*, p. 383.)

From here the rly. continues to run parallel to the *Carapella* as far as

8 kil. *Candela* Stat., also a town on the borders of the *Apulian* plain and *Apennines*, near the upper source of the *Carapella*. Here the rly. for the present ends, and from here run roads to *Melfi*, *Venosa*, and *Lavello*, the distance to the former being about 15 m. *Candela* is situated about 4 m. from the *Ofanto*, a considerable stream, that empties itself in the *Adriatic*, near *Barletta*.

2 direct trains daily in 6½ and 10 hrs.

This forms the continuation of the *Great Adriatic* line of rly. to the extremity of the most south-eastern point of the peninsula.

The rly., leaving *Foggia* for *Bari*, traverses a plain of pasturage, leaving on the rt., after crossing the *Cervaro* at the junct. stat. of that name, where the line to *Candela* branches off, the ch. of the *Madonna dell' Incoronata* on the opposite bank, containing a miraculous picture of the *Virgin*, said to have been found in a tree near this spot, and, 4 m. after passing the *Carapella* river, reaches after 20 kil. the *Stat. of Orta*, at some distance from the town of that name on rt. Continuing across the plain, during which there are fine views of *Ordona* and *Ascoli*, and farther S. of *Melfi*, backed by the lofty cone of *Monte Vulture*, and of the hills of *Venosa*, we reach

15 kil. *Cerignola* Stat., near the river (16,000 Inhab.; Inn, *Il Leone*, indifferent), a well-built city, supposed to be on the site of *Ceraunilia*, on a rising ground, commanding an extensive view of the surrounding country, which appears like one vast corn-field without a tree to break its monotony. On the 28th April, 1503, *Gonsalvo de Cordova* gained near *Cerignola* a victory over the army of the *Duke de Nemours*, which established the supremacy of *Ferdinand* the Catholic, and reduced the kingdom of *Naples* to a Spanish province. The battle began late in the evening, contrary to the judgment of the *Duke*, who was hurried on by the impetuosity of his generals. In half an hour the *French* army was routed, with a loss of nearly 4000 men, among whom was the *Duke de Nemours* himself. In the ch., on the E. of the town, is an inscription recording this victory. In the principal street of *Cerignola* is a Roman *milliarium*, recording that *Trajan* made the road from *Beneventum* to *Brundisium*. The distance marked upon it is *LXXXI* from the latter place.

From *Cerignola* the rly. takes a more easterly direction than the carriage-road, and a more direct line to *Bari*.

ROUTE 148.

FOGGIA TO OTRANTO, BY BARLETTA, BARI, BRINDISI, AND LECCE.

Foggia to	Kil.	Eng. Miles.
Orta	20	12
Cerignola	35	22
Trinitapoli	52	32
Barletta	68	42
Trani	80	49
Bisceglie	88	55
Molfetta	98	61
Glovinazzo	104	64
Santo Spirito	111	69
Bari	122	76
Noia	134	83
Mola	141	87
Polignano	155	97
Monopoli	163	102
Fasano	176	109
Ostuni	186	117
San Vito	211	131
Brindisi	228	139
S. Pietro Verton	239	148
Squinzano	249	154
Trepuzzi	253	157
Lecce	264	164
Zollino	282	176
Otranto	310	192

letta, passing 11 m. *Trinitapoli* stat. near the extremity of the *Lake of Salpi*, crossing the *Ofanto* 5 m. before reaching *Barletta*.

[After leaving *Cerignola*, a more inland carriage-road runs along the base of the hills through *Canosa* and *Ruvo* to *Bari*, crossing, at the 6th m., the *Ofanto*, the ancient *Aufidus*, the last river of any consequence between *Manfredonia* and *Taranto*, a coast-line of nearly 300 m. It divides the province of *Capitanata* from that of the *Terra di Bari*. This rapid stream, celebrated for its connexion with the battle of *Canusæ*, is also commemorated by *Horace* :—

*Dicam quæ violens obstrepit Aufidus,
Et quæ pauper aquæ Daunus agrestium
Itēnavit populorum, ex humilis potens,
Princeps Æolium carmen ad Italos
Deduxisse modos.*—*HOR. Carm. III. XXX.*

*Sic tauriformis volvitur Aufidus,
Qui regna Daunī præfuit Appuli
Quum sævit, horrendamque cultis
Illyriem meditatur agris.*

HOR. Carm. IV. XIV.

2 m. after crossing the river we pass a gateway, sometimes called a triumphal arch, of ancient *Canusium*, and ascend to

CANOSA (10,000 Inhab. Inn: *Locanda del Leone*, indifferent), situated on the slopes of a hill crowned with the ruins of a feudal castle. It occupies the site of ancient *Canusium*, mentioned by *Horace* in the journey to *Brundisium* :—

*sed panis longe pulcherrimus, ultra
Callidus ut soleat humeris portare viator :
Nam Canusi lapidosus, aquæ non ditior urna :
Qui locus a forti Diomede est conditus olim.*

HOR. Sat. I. V. 89.

The traveller will have occasion to remark at *Canosa* the same gritty quality of the bread as noticed by *Horace* 19 centuries ago, which arises from the soft stone which forms the mill-stones with which the grain is ground.

Canusium gave hospitality to the remnants of the Roman army after their defeat at *Canusæ*, and *Hannibal* never succeeded in making himself master of it. The Romans called the citizens of *Canusium* *Bilingues*, because, being largely engaged in the manufacture of *ollen cloths*, they spoke the Greek

language of their ancestors and the Latin of their neighbours with whom they traded. The mule-drivers of the city were the most expert in Italy, and were always selected by *Nero* as his charioteers. The principal ch. of *Canosa*, dedicated to *S. Sabinus*, is remarkable for its small clusters of cupolas resembling a Turkish mosque; the interior contains an ancient pulpit and a remarkable sculptured episcopal chair in marble, supported by rudely sculptured elephants, some granite columns with Roman capitals, and six others of verde-antique, 18 ft. high. In a court adjoining the ch. is the Tomb of *Bohemond*, Prince of *Antioch*, the son of *Robert Guiscard*, who died in 1102, and one of the heroes of *Tasso* :

*Ma 'l gran nemico mio tra queste squadre
Già riveder non posso; e pur vi guato :
Io dico Boemondo, il micidiale
Distruggitor del sangue mio reale.*

Ger. Lib. III. 63.

It is built of white marble, surmounted by an octagonal cupola, with bronze doors covered with sculptures in 2 compartments, arabesques, and inscriptions in Latin verse; in the interior is the marble sarcophagus in which the body is deposited. It has never been ascertained whether the hero of *Durazzo* and *Larissa* died here, or at sea on his return from the first crusade. The inscription on these doors states that his remains are here interred :—

*Guiscardi confux, Aberarda, hac conditur arca ;
Si gentium quæris, hunc Canusium habet.*

This inscription is repeated on the tomb of his mother *Aberarda* at *Venosa*. His death took place in 1111.

The principal antiquities of *Canusium* are the remains of a triumphal arch supposed to have been dedicated to *Trajan* on the side of the *Ofanto*, the ruins of an amphitheatre, numerous tombs excavated in the soft tufaceous rock in its neighbourhood, in which a great many vases, gold ornaments, and small bronzes have been found. The ruins of the Roman town extend for a considerable distance round the modern one. The vases, only equalled in size by those of *Ruvo*, are of a coarser style of painting than those of *Nola*. Numerous inscriptions have also

been found. There was a collection of Italo-Greek vases and jewellery in the Casa Bianca.

Canosa suffered severely from the earthquake of August 14, 1851.

From Canosa a carriage road of 9 m. leads to *Minervino* (8000 Inhab.), situated on the slope of low hills called *Murgie di Minervino*, and supposed to mark the site of *Lucus Minervæ*. It is surrounded by massive walls and towers, surmounted by a baronial castle. Minervino gave the title of Count to Giovanni Pipino, who figures conspicuously in the history of Cola di Rienzo, and was executed at Altamura as a rebel in the reign of Joanna I. A road of 6 m. leads from Minervino to *Spinazzola* (6000 Inhab.), whence a *via naturale* of 18 m. to Gravina (Rte. 153). From Spinazzola we can proceed to *Lavello*, 12 m., and from there by a good road to Melfi (Rte. 151).

[About 6 m. N. of Canosa, a few remains on the rt. bank of the Ofanto mark the site of CANNÆ, *ignobilis Apulia vicus*; but the precise spot of the great battle has been the subject of much question. Both Polybius and Livy tell us that the Carthaginians faced the N., with their l. wing resting on the river, whilst the Romans faced the S., with their cavalry, forming the rt. wing, resting on the river and opposing the l. wing of the enemy:—*In dextro cornu, id erat flumini propius, Romanos equites locant. . . . Gallos Hispanosque equites prope ripam, laevo in cornu, adversus Romanum equitatum.*—I.iv. xxii. 44–46. Livy adds that by this disposition the Carthaginians had their backs turned to the *Vulturnus*, a wind which drove clouds of dust into the face of the Romans. Most of the local topographers, followed by Arnold, have therefore placed the field of battle on the S. side of the river, which running nearly from S.W. to N.E., would cause the Romans to face the S., whilst leaning with their rt. wing on the river. But Swinburne and Vaudoncourt, followed by Niebuhr, comparing the position of the army with the previous movements made by the Roman Consuls, place the scene of action on the N. side, at a spot nearly opposite the re-

mains of Cannæ, where the river, by a sudden turn southwards, would cause the Romans to face the S., whilst leaning with the rt. wing on its banks. This conclusion is supported by the fact that the *Vulturnus* is undoubtedly the modern *Scirocco*, which blows from the S.E. A small rivulet is supposed to be the *Vergellus*, over which, according to Florus, Hannibal erected a bridge of human bodies; and the name *Pezza di Sangue*, field of blood, given to a portion of the plain by the peasants, is brought as an additional traditional proof.

The latter name, however, may more likely have a less remote origin; for in 1019 *Cannæ* was the scene of a battle in which the Apulians, assisted by the Longobards, and led by the Norman Drengot, who had arrived in Italy 3 years before, endeavoured to throw off the yoke of the Eastern emperors. They were defeated by the imperial forces under the Catapan Bolanus, and with such effect that out of 250 Normans only 10 survived. Drengot then offered his sword to the princes of Capua and Salerno, while Melo of Bari, the leader of the Apulians, appealed to Henry II., who marched an army against the Greeks. In 1083 Robert Guiscard besieged Cannæ, which had rebelled against him during his absence in Greece, captured it after a siege of 2 months, and utterly destroyed it. From that time no attempt appears to have been made to re-occupy the site. In 1201 another battle was fought on the plains of Cannæ between the Papal and imperial forces and the rebellious barons headed by the archbishop of Palermo, who had taken advantage of the infancy of Frederick II. to attempt to overthrow his authority. Innocent III., however, determined to defend the dominions of the young emperor, and sent an army under Walter de Brienne against the insurgents, which was cut to pieces.

On leaving Canosa, after a gentle ascent from which there is an extensive view, we leave the road to Andria on the rt., and proceed over a level country, partly covered with olive plantations and vineyards, to rejoin the rt. 32.

15 kil. *Trinitàpoli Stat.*

15 kil. (from *Trinitàpoli*) **BARILETTA Stat.** (23,000 Inhab.—*Inn*: Locanda *Fieramosca*; “very comfortable,” *May*, 1865—*C. P.*), a fine town, the capital of a district, and supposed to occupy the site of a Greek town called *Barduli* (?). It is delightfully situated on the seashore, contains many handsome houses, and is surrounded by walls and towers. Barletta has a good harbour, partly formed and protected by a mole, and maintains a considerable commerce with Greece and the Ionian Islands. The gateway leading to the harbour is of unusual magnitude and magnificence. The castle was formerly one of the three strongest fortresses of Italy. The principal ch. has a lofty steeple and an elegant façade. A Latin inscription records the coronation of Ferdinand of Aragon within its walls. In the piazza near the ch. of S. Stefano is a colossal bronze statue 15 ft. high, supposed to represent the Emp. Heraclius, or, according to others, Theodosius, and to have been wrecked on the coast during its passage in a Venetian galley, as an offering to the sanctuary of Monte S. Angelo. There is a good theatre here. In 1259 Manfred held at Barletta the first tournament seen in this part of Europe, in honour of the visit of Baldwin II., the last Latin Emperor of Constantinople. During the contests of Louis XII. and Ferdinand the Catholic arising out of the Partition Treaty, Barletta was occupied by Gonsalvo de Cordova, who was besieged there in 1502 by the Duke de Nemours. Both generals were unwilling to give battle, and the troops as well as the officers were soon weary of inaction. The cavalry of both armies was composed of the élite of a brave and chivalrous nobility; and the French having offended the Italians who were in the Spanish ranks, it was determined to decide the claim to superiority between French and Italians by tournament. Thirteen cavaliers were chosen from each side. Among the French champions were Guy de la Mothe, Charles de Torgues, and Jacques de la Roche; among the Italians were Fieramosca, Romanello da Forlì, and Fulvi da Lodi. The Venetians,

who then occupied Trani, and were considered to be a neutral party, were appointed to arrange the lists and appoint the judges. Prospero Colonna was appointed second for the Italians, and Bayard, the “chevalier sans peur et sans reproche,” for the French. The spot selected for the tournament was between Andria and Corato, near the place now called Epitaffio. At the first shock seven of the French champions were overthrown; but the others defended themselves with such bravery, that after a combat of 6 hrs. the judges separated the combatants, and declared it a drawn battle.

[There is a diligence 3 times a week between Barletta and Melfi in 10 hrs., passing by Canosa, Lavello, Barile, and Rapolla, corresponding with another from Melfi to Naples, by Potenza, Auletta, Eboli.]

The rly. along the shore between Barletta and Bari, passing through vineyards and olive and almond plantations, is one of the most pleasing on the E. coast of Italy; but its attractions are due more to the general air of civilization, and the high cultivation of the country, than to any remarkable features of natural beauty. The numerous conical towers or huts, called *Specchie*, which are seen in the vineyards, are constructed of the stones picked off the fields, to contain the implements of the husbandman, and afford him shelter in bad weather. On the rt. are numerous towns, forming a long line, communicating with each other by a road running parallel to the line of the Adriatic.

12 kil. **TRANI STAT.** (18,600 Inhab.—*Inns*: *Albergo di Dionisio*, in the Largo S. Francesco, the best; *Albergo della Stella*, and *Albergo dell' Annunziata*, both fair), the seat of an archbishop, and of the law courts of the province of Bari, is a well-built town, surrounded by crumbling walls, partly built by Frederick II. The port has a circular harbour, with good quays. It was constructed by the Venetians during their short occupation of Trani at the end of the 15th, and repaired by Charles III. in the middle of the 18th cent.; but it has become almost useless for any but small craft, by the accumulation of mud.

Around it are numerous handsome houses. In the middle ages Trani carried on an extensive commerce with the East, and was one of the points of embarkation of the Crusaders. It was at Trani that Manfred received his bride Elena, daughter of the Despot of Epirus, on the 2nd of June, 1259. The Templars had an hospital in the town, to which belonged an elegant little ch. with the richest details, in one of the principal streets. The cathedral, built on a point surrounded on nearly all its sides by the sea, is one of the remarkable ecclesiastical monuments in Southern Italy. The bronze doors were executed by *Barisanus of Trani* in the latter part of the 12th centy.; they are almost identical with those of Ravello (see p. 302) by the same artist. The steeple is more than 260 ft. high. The interior, which was light and beautiful, was sadly whitewashed and modernised by an archbishop in 1837. In the narrow streets near the cathedral there are still some most beautiful Gothic windows. Among the curiosities of the city are 9 Roman milestones. There is a theatre. The vineyards of the neighbourhood produce a sweet wine, the *Moscato di Trani*, held in great repute. The fig-trees are planted in the fields in rows, and dressed according to the precept of Columella, like dwarfs and espaliers. Trani represents *Turenun* of the Itineraries, or *Tranum*, from Trajan, as stated on an inscription over one of the gates.

8 kil. *Bisceglie Stat.* (17,600 Inhab.—Inn: *La Posta*, tolerable), built on a promontory defended by fortifications, and surrounded by pretty villas and country houses. The high road passes through a suburb. The currants of Bisceglie are said to equal those of the Ionian Islands. During the crusades, Bisceglie had an hospital founded by Bohemond for pilgrims going to and arriving from the Holy Land. Some ruins of it still exist.

Between this and Molfetta, on the rt. of the road, is an ancient ch. of Greek architecture, known as the *Vigne di S. Giacomo*, where a Benedictine monastery once existed. Near it is the sanctuary of *Santa Maria de' Martiri*,

built in 1161 by King William the Good.

10 kil. *MOLFETTA STAT.* (21,600 Inhab.; Inn, *Albergo dello Lloyd*, dirty), an episcopal see, is beautifully situated on the shore, and contains some handsome houses, distinguished, like all the towns and cities on this coast, by the regularity of their masonry. In the 15th centy. the merchants entered into a treaty with those of Amalfi that the citizens of one place should be considered citizens of the other. The castle was the prison of Otho, Duke of Brunswick, husband of Joanna I. after the death of the queen; but he was released in 1384 by Charles Durazzo, after his rival, Louis of Anjou, had been carried off by plague. In 1529 the town was sacked by the French army under Lautrec. Linguiti, who introduced the modern system of treatment for the insane at Aversa, was born at Molfetta in 1774.

One of the curiosities of this part of the kingdom is the *Pulo di Molfetta*, a nitre cavern, $1\frac{1}{2}$ m. from the town: it is a circular cavity in the limestone, about 1400 ft. in circumference, and 112 deep. In the limestone strata are numerous oval caverns hollowed out in rows, forming in appearance a regular succession of 5 tiers, resembling the boxes of a theatre. The nitre is collected in these caverns and in fissures, and is a source of revenue to the Government. The road passes through vineyards and olive-grounds to

6 kil. *Giovinazzo Stat.*, on the sea-shore, supposed to be the ancient *Netium*, or *Natiolum*, and remarkable for a large poor-house or *Ospizio*, founded by King Ferdinand I., and said to be capable of containing 2000 persons. At present upwards of 500 children are there maintained and instructed in the useful arts; they are divided into 3 classes, *proietti*, *mendici*, and *orfani*. In a separate part of the establishment, children and youths condemned to imprisonment by the laws are similarly instructed with a view to reclaim them from their evil habits.

7 kil. *Santo Spirito Stat.*

11 kil. *BARI* (60,300 Inhab. — Inns: there is a new and very good inn, &

Risorgimento, "far superior to anything in these parts,"—*Count G., Jan.* 1868. The adjoining café of the same name, and belonging to the same owners, is one of the best in Italy—*C.P.*), the capital of the province and the see of an archbishop, is situated on a small peninsula, and is in point of size and importance the second town of the Neapolitan provinces. The new suburb is regularly built, and contains many good houses, a large palace of the Intendente, and a theatre, next in size to that of S. Carlo at Naples. It has a convenient port formed by 2 moles, and carries on an extensive trade with Trieste and Dalmatia, the exports consisting chiefly of olive-oil, almonds, and grain. It preserves the name of *Barium*, on the *Via Appia*, one of the cities said to have been founded by Iapix, the son of Dædalus. The neighbouring sea abounds now in fish, as in the days of Horace:—

*Postera tempestas melior; via pejor, ad usque
Bari mœnia piscesi.*—*Sat. l. v. 96.*

There is no mention of Barium previous to the Roman conquest of Apulia; but its coins attest its Greek origin, and its having been a place of some consideration in the 3rd centy. B.C. Its strong fortifications were famous during the contests of the middle ages. After its possession had been long disputed by the Longobards, the Saracens, and the Greeks, it fell into the hands of the latter, who made it the capital of Apulia, and the residence of the Catapan, and, with short intervals, held it for nearly 2 centuries, till it became one of the strongholds of the Normans. The Saracens, who were driven from Bari in 871 by Louis II., the grandson of Charlemagne, besieged it in 1002, and would have taken it, if a Venetian fleet, commanded by the Doge Pietro Orseolo II., had not come to its relief. In commemoration of this event, the inhabitants erected in the old market-place a figure of the lion of S. Mark, which is still lying there neglected and forgotten. William the Bad, against whom Bari had rebelled, razed it to the ground in 1156. In the 14th centy. Bari was erected into

a duchy, which, after passing into the hands of several masters, at the end of the 15th centy. was ceded to Isabella of Aragon, the widow of Gian Galeazzo Sforza of Milan, who went to live at Bari, and from whom Bona her daughter, the Queen of Poland, inherited it. After the death of her husband, Bona retired to Bari in 1555, where she died in the castle in 1558, leaving the duchy of Bari, by her will, to Philip II. of Spain, and thus reuniting it to the crown. Louis Duke of Anjou died also in the castle, of the plague, in Oct. 1384, during his long war with King Charles Durazzo, who nearly perished from the same disease at Barletta. The castle is about 1 m. in circuit, has 5 bastions and 2 towers, of which the only one which is entire is now used as a telegraph station. At the N. end there is a small chapel, which, according to a long inscription upon it, was the scene of a miracle of S. Francis of Assisi.

In ecclesiastical history, Bari is conspicuous as one of the first Christian bishoprics. The Priory of S. Nicholas was founded in 1087, on the ancient palace of the Catapan, given by Robert Guiscard to the Bishop, in order to receive the remains of the saint, brought from Myra in Lycia by some native mariners. It was largely endowed by Robert himself and his son Roger, and is now one of the principal sanctuaries of the kingdom. The ch., with a Gothic façade, has 7 doors, and 2 aisles divided from the nave by marble columns. Over the nave is a large gallery, the whole of its length. The ceiling is painted and richly gilt. Over the altar on rt. of choir is a Madonna enthroned, with 4 saints, by *Bartolommeo Vivarini da Murano*, signed, and dated 1473, an excellent picture; and in the chapel of S. Martin an interesting painting on a gold ground, ascribed to the same artist. In one of the side chapels there is a bas-relief of the martyrdom of S. Lorenzo. Behind the choir is THE TOMB OF BONA SFORZA, DOWAGER QUEEN OF POLAND. It was sculptured at Venice in 1593. It is a large sarcophagus of black marble, upon which rests the effigy of the queen in

white marble, in a praying attitude. In niches behind it are figures of the Polish saints, Casimir and Stanislaus; and on each side symbolical representations of Polish provinces. Roberto Chyurlia da Bari, the prothonotary of Charles I., who was assassinated by Robert de Flandres, son-in-law of Charles d'Anjou, at Naples, on the spot where he read the sentence on Conradin, is also buried in this ch. Of the 3 chairs which are shown, the oldest is said to be the coronation one of Roger; the second is for the use of the king, who is always the first canon of the ch.; and the third is for the prior on state occasions: it is remarkable, and supported by 3 crouching human figures and an elephant. In 1098 Urban II. held in this ch. a council of Greek and Latin bishops, to settle the differences between the two churches, at which Anselm, Archbishop of Canterbury, is said to have been present. An inscription, comparatively modern, would make us believe, against all historical evidence, that Roger, after the parliament of barons at Salerno, was crowned here *King of Sicily* in 1130, by the legate of the antipope Anacletus II.

In the splendid crypt, whose architecture resembles so much the Saracenic style as to have been compared to that of the Mosque of Cordova, is the *Tomb of S. Nicholas*, said to distil miraculously a liquid called the *Manna di S. Nicola di Bari*, held in high repute as a remedy for all diseases. The festival of the saint in May draws crowds of pilgrims. The high altar is covered with silver bas-reliefs representing the history of his life. The Campanile, at the N.W. corner of the ch., is lofty and in perfect repair; in its lower story is an archway, as at Barletta, through which passes one of the thoroughfares of the town.

The cathedral, dedicated to S. Sabinus, was originally a fine Gothic building. The interior was seriously injured by alterations made in 1745 by the Archbishop Gaeta, who changed the ceiling and the form and situation of the windows, and covered with stucco the fine columns of granite and

marble which divide the aisles. The altar of S. Rocco has a painting by *Tintoretto*, and opposite one by *Paul Veronese*. The two paintings of the apse are by *Mattia Preti*. The handsome crypt contains the body of S. Sabinus, with his silver bust, and a painting of the Byzantine school, called the *Madonna di Costantinopoli*. The 2 bell-towers at the E. extremity, 270 palmi high, have a great resemblance to the Moorish campanile of Seville. In the courtyard of the Vescovado, which adjoins the cathedral, is a statue of S. Sabinus, on a column of granite.

The ch. of the nunnery of S. Maria del Buon Consiglio has a good picture by *Pietro da Cortona*, and the ch. of the nunnery of S. Giacomo has a S. Benedict and the Nativity by *Ludovico Vaccaro*, and a S. Giacomo and the Beato Bernardo Tolomei by *De Matteis*. In the ch. of the Capuchins the Invention of the Cross over the high altar is attributed to *Paul Veronese*.

The post-road from Bari, now replaced by a rly. as far as Taranto, crosses the isthmus, and from there proceeds through Lecce to Otranto. Another, running nearly parallel to the rly. from Barletta to Bari, proceeds inland from Canosa to Bari, passing through several towns. We shall describe the sites on the latter road before we proceed to Taranto.

The government contract mailsteamers between Ancona and Naples call at Bari once a week on their outward and return voyages, arriving from Ancona and Manfredonia on the Saturdays, and from Naples and Messina on Wednesdays, reaching Ancona and Messina on the Fridays and Saturdays, and Naples on the Mondays: the distance to Brindisi is about 75 Eng. miles; to Manfredonia 58.

EXCURSION TO ANDRIA, CASTEL DEL MONTE, CORATO, RUVO, AND TERLIZZI.

[The places described in this portion of our route can be most easily visited from the stations of Barletta, Trani

Minervia, and *Maddalena*, on the *ss.* The best way of reaching Castel del Monte and Andria will be from Trani to Corato (p. 38.), from which there are good roads to both places.

After leaving Corato a road branches to the *rt.* to

12 m. Andria (14,000 Inhab.).—An independent, an episcopal city, where *Yolanda*, the second wife of Frederick II., died in childbirth in 1229, after giving birth to Conrad. The emperor's third wife, Isabella of England, died at Foggia; both are buried in the cathedral here. In 1799 Andria sustained a gallant siege against the republican army commanded by General Broussier and Pierre Carafa, Conte di Ruvo, the feudal lord of the city. So strong was the political fury of the two parties, that Carafa was the first person who scaled the walls, and the city was destroyed by fire at his suggestion. There is a small palace, with some very handsome *Gothic* details in its windows, adjoining the hospital of *La Madonna della Minervordia*. From Andria, roads of 4 m. each lead to Barletta and Trani.

A bridle-path of nearly 12 m. leads from Andria to Castel del Monte, the favourite hunting-seat of Frederick II., placed on the summit of a hill in a stony wilderness, on the chain called the *Muraglia di Minervordia*, and commanding an extensive view of the plain stretching to the sea and dotted with towns. It is still an imposing pile, worthy of the memory of the great emperor; it is built in an octagonal form, with 8 hexagonal towers, in a rich and remarkable style of *Norman-Gothic* architecture. Its splendid masonry is almost as perfect now as when the edifice was first erected, but it is totally abandoned by its present proprietor, the Duke of Andria, and allowed to fall into ruin. There is a single entrance towards the S.E. The windows are beautiful specimens in the pointed and round-headed styles; the roofs of the several chambers are vaulted; and the ribs of the arches in the upper rooms rest upon triple clustered columns of white marble, the material used in the construction of the ribs, bosses, and

other decorations of the apartments. The elegance and beautiful workmanship of the building, and the regularity and completeness of its design, are in without a parallel in Italy: and it is greatly to be regretted that proper measures are not taken to preserve it on its own account, as a National monument, independently of its association with the sovereigns of the house of *Staufer*. It has an additional but more melancholy interest as the place in which Charles of Anjou confined for a short time the widow and children of Manfred, after the battle of Benevento: so that the favourite residence of the Imperial warrior, philosopher, and troubadour became, in less than 20 years, the prison of his grandchildren.

From Castel del Monte a new road of 9 m., from the bottom of the hill on which it stands, leads to Corato, passing by Epitaffio, the site of the celebrated tournament of Barletta (p. 396.), from which others lead to Andria, and a very good one of about 9 m. to Trani. From Corato another road of 3½ m. leads to

Ruvo (no Inn; 9000 Inhab.), occupying the site, and retaining, almost unaltered, the name of *Rubi*:—

Inde Rubos fens pervenimus; utpote longum Carpentis iter, et factum corruptius imbr.
Hor. Sat. I. v. 94.

Ruvo is celebrated for the Greek tombs abounding in vases found in its vicinity, which are the largest known. Signor Jatta has a very extensive series of antiquities from the environs in his own house. The largest and finest vases discovered here may be seen in the Museum at Naples. Some fine bronze armour lately discovered here is now in the British Museum. The ear of corn upon the coins of Rubi shows that the district was celebrated in ancient times, as it is now, for its grain.

The Cathedral is remarkable for its W. front, covered with figures of animals, the portal being flanked by columns, supported by lions and griffons, surmounted by a good rose window. 3½ m. from Ruvo we reach

Terlizzi (16,700 Inhab.), on the site of *Turricium*, a neat town, containing a small collection of pictures belonging to the *Paù* family. Though some of its finest things have disappeared, it still contains specimens by Perugino, Spagnoletto, Domenichino, Titian, Salvator Rosa, &c. The *Theca Calamaria*, or inkstand, now in the Museum at Naples (p. 167), was found in 1745 in an ancient tomb near Terlizzi. From Terlizzi we may turn on the l. to Molfetta, 6 m. off, or proceed onwards, after 7 m. through groves of olive and almond trees, to

Bitonto (24,000 Inhab.), a flourishing town, nearly retaining the name of *Buntuntum*, whose coins show that it must have been a place of importance in ancient times. The Duomo, dedicated to S. Valentine, a handsome ch. in the Italo-Gothic style, has 2 interesting ambores, made by *Nicolaus Sacerdos* in 1229: it is a noble building. In front of the Palazzo Silvi there is a good sculptured Renaissance Loggia, A.D. 1502, with busts and sculptures. Near it is a pillar commemorating the death of a Spanish general slain in the service of Charles Durazzo. From Bitonto we may either proceed to Bari, 9½ m. off, or strike inland on the rt. to *Bitetto*, 6 m., passing at the 4th m. through *Palo* (6000 Inhab.), prettily placed on a hill, and known for its delicious wines, called *Aleatico*, *Zagarese*, and *Moscato*. From Bitetto, where we fall into the rly. from Bari to Gioia and Taranto, we may either turn to Bari on the l., or to Altamura on the rt. (Rte. 153), or proceed in a S.E. direction, and, passing through *Sanicandro* to *Montrone* (3000 Inhab.), 7 m., whose principal ch. contains a painting of S. Francesco di Paola, attributed to *Titian*, cross the high road from Bari to Taranto near Casamassima, and proceed through *Rutigliano* and *Conversano* to meet near Polignano the rly. to Brindisi (Rte. 149).]

12 kil. *Noia Stat.*

7 kil. *Mola Stat.* (10,000 Inhab.), a small port. In 1710, 11,000 of its inhab. were swept away by the plague. Passing a richly cultivated country, diversified by olive, almond, and carouba

trees, by a good road of 3 m. to the rt. we reach

14 kil. *Polignano à Mare Stat.* (6000 Inhab.), picturesquely situated on a high rocky cliff, in which is a large and curious cavern to which the sea has access. Several remains of antiquity and coins have been found in the neighbourhood, and are supposed to mark the site of *Arnetum* (?) A road of 6 m. from here leads on the rt. to *Conversano* (9000 Inhab.), the see of a bishop, with a large Benedictine nunnery, in whose archives are preserved some curious letters of Mary d'Enghien, the wife of King Ladislaus. At Conversano the inland road coming from Canosa joins.

8 kil. *Monopoli Stat.* (16,000 Inhab.), an episcopal city. The cathedral is a fine building, containing a painting of S. Sebastian by *Palma Vecchio*. About 5 m. beyond Monopoli, on the seashore, is *Torre d'Egnazia*, near which are the ruins of *Gnatia*, where Horace and his companions, Mæcenas, Virgil, Heliodorus, and Plotius, were amused by the pretended miracle of the incense burning on the altar without fire:—

Dehinc Gnatia, lymphis
Iratæ extracta, dedit risusque jocosque;
Dum, flamma sine, thura liquescere limine sacro
Persuadere cupit: credat Judæus Apella,
Non ego.—*Sat.* i. v. 27.

A few Messapian inscriptions and numerous vases, terracottas, and gold ornaments have been discovered on the spot. The road leaves the shore at Monopoli, and proceeds S. to

13 kil. *Fasano Stat.* (10,000 Inhab.), a thriving town, 6 m. beyond which we enter the *Terra d'Otranto*.

10 kil. *Ostuni Stat.*, a flourishing town of 14,000 Inhab., picturesquely situated, with a well-preserved and beautiful ch.; there is a fine view from it of the olive-clad coast. 4 m. from it *Carovigno* is passed. Oaks occur scattered among the olive-grounds by the roadside.

25 kil. *S. Vito Stat.*, 6 m. from the town, of 5200 Inhab., on rt.

17 kil. *Brindisi Stat.*, close to the town outside the gate, Porta Mesogoe (9000 Inhab.—*Inns*: Hôtel d'Orient, kept by Widow Certini, who had that of the same name at Corfu,

and deserves to be encouraged; rooms clean, house very decently managed; civil people; a café and restaurant on ground floor;—Hôtel d'Angleterre, kept by Gallo, also from Corfu, tolerably good and clean: English spoken at both—*H. G., May, 1868*), the chief town of a district and the see of an Archbishop. *Brundisium*, the great naval station of the Roman empire (on the Adriatic), had become a miserable place, owing to malaria; its port choked up with sand, its streets consisting of dilapidated houses, and the whole place wearing the aspect of want and misery, until lately, when the prolongation of the Great Southern Rly., and the improvement in the harbour accommodation, have led to great improvements. As the port of embarkation for the Roman armies for Greece and Asia, it was much patronized by the emperors; and it is celebrated for the siege sustained in it by Pompey, who had taken refuge in its citadel with the consuls and senators of Rome, against the victorious army of J. Cæsar. Its double harbour is accurately described by the latter (*Bell. Civ. i. 25*); but it is to him that the first attempts to destroy the harbour must be attributed. At the convention held here to adjust the disputes between Antony and Augustus, Mæcenas was accompanied by Horace:—

Brundisium longæ finis chartæque viæque.

Pacuvius the painter and dramatic poet, the nephew of Ennius, was a native of Brundisium, and Virgil died here on his return from Greece, Sept. 22, B.C. 19. During the Norman rule, Tancred assembled at Brindisi the flower of his chivalry, to witness the marriage of his favourite son Roger with Irene, the daughter of the Greek emperor. At that period it was the chief port for the embarkation of the Crusaders; but when the expeditions to the Holy Land ceased, Brindisi sank into insignificance as a naval station. Still greater disasters were inflicted on it by the sack of the city by Louis King of Hungary in 1348, and again by *Louis of Anjou* in the same century. In 1456 an earthquake overthrew the

buildings, and buried the greater part of the inhabitants under the ruins. From this disaster it has never recovered. Several of the Angevine and Aragonese princes endeavoured to restore its prosperity, but the loss of population and the increasing malaria of the district made it impossible to arrest the gradual progress of its decline.

The city is situated on a promontory between two arms of the sea which form its Inner Harbour, entered by a narrow channel, with a depth of 22 ft. water, and is secure from every wind. The dykes, which by narrowing the entrance laid the foundation of the ruin of Brindisi as a port, were constructed by Cæsar. The injury, however, which they have caused is now in course of being removed, and nothing but skilful engineering is necessary to restore the harbour to its ancient state of efficiency, and to remove the causes which now afflict the neighbourhood with malaria.

Considerable works have been already executed, and are progressing rapidly, towards the improvement of the port of Brindisi, especially of the inner one, where vessels drawing 18 or 19 ft. water can enter and moor alongside the quays. Its eastern arm, which is 1200 yds. long by 200 wide, has already a handsome quay nearly completed, along which vessels drawing 24 to 25 ft. will be able to moor; the works on the western are in progress: it will also be bordered by a quay, alongside of which vessels of even larger draught of water will be able to lie. In the Outer Harbour a breakwater is in progress to close up the N. entrance of the roads, called *La Bocca di Puglia*, between the mainland and the island of Sant' Andrea, and a mole at the extremity of the latter to protect the inner roads from E. winds and seas. The channel that connects the Outer with the Inner Harbour, 280 yds. long and 100 wide, is bordered by a boundary wall to prevent loose earth and sand falling in to diminish its depth. Lights have been erected on the *Forte à Mare*, and upon the

Petagne Rocks, which bound on the W. and E. the entrance of the outer roads.

The trade of Brindisi has scarcely increased since the opening of the rly. "Its market is well supplied with provisions. I have never tasted better beef out of England" — *H. G., May, 1868*. The town is little improved, being a very mass of filth. A new street is projected from the rly. stat. to the Cathedral, Custom-house, and the quays of the Inner Harbour. A branch line will strike off ultimately on l. beyond the stat. to the new quay on the E. harbour.

Near the town is a Gothic portal of the ch. of S. Giovanni, destroyed by earthquakes, which deserves notice. It was circular, with a parallel range of columns, in some respects like St. Stefano Rotondo at Rome. The walls offer some remains of frescoes. It probably belonged to the Knights Templars. In the cathedral, which has suffered much, took place the marriage and coronation of Frederick II. and his second wife Yolanda in 1225. Almost the only object of interest in Brindisi is its Castle, flanked by enormous round towers, founded by Frederick II., and completed by Charles V. It forms a striking object from all parts of the city. The marble column near the cathedral, similar to that in the public square of Lecce, is 50 ft. high, and is remarkable for its capital, ornamented with the heads of sea divinities, and was set up here by one Lupas Protaspata, in the 11th centy. The pedestal on which the Lecce column originally stood is also still preserved here. These columns, erroneously supposed to have served for ancient fire-beacons, formed part of a Pagan Temple, which is supposed to have stood outside the gate leading towards Messagne. The house in which Virgil is supposed to have expired is shown near this marble column. About 1½ m. N.N.W. from Brindisi is the ch. of *Santa Maria* or *La Madonna del Casale*, with a peculiar and very perfect front, and a portal with a pointed arch.

Brindisi has a public library in the Seminario, founded by Archbishop di Leo, and bequeathed by him to his

native place; besides the books, chiefly on ecclesiastical literature, it contains a collection of ancient coins, bronzes, &c.

The country around Brindisi, particularly towards Lecce, is covered with extensive thickets of lentiscus, called by the inhabitants *restinco*, and used for fuel. In the district nearest the town the vine is extensively cultivated, the wine produced from which having been one of the most important agricultural products of the commune of Brindisi.

The government contract steamers between Ancona and Naples call here every week on their outward and return voyages, those from Bari and Ancona on the Sundays, from Naples and Messina on the Wednesdays, arriving in the morning and remaining some hours: the distance by sea to Bari being about 58 Eng. m., and to Gallipoli 110 — on both voyages calling at Corfu between Brindisi and Gallipoli. A mail steamer sails from Brindisi for Alexandria every Monday at 2 P.M., in correspondence with the Overland mail boats from Suez, employing 82 hrs. A steamer arrives at Brindisi from Corfu on the Wednesdays at 8 A.M., returning on the Sundays at 2 P.M. The steamers of the Austrian Lloyds Company, from Trieste for Smyrna and the Levant, call at Brindisi every Friday going and returning.

There are British (H. Grant, Esq.) and United States Consuls at Brindisi.

Since Brindisi has become one of the places of embarkation by the overland route to India, passengers on the outward journey can have their luggage sealed up by the Customs officials on entering the Italian territory, which will prevent its being searched until it has been put on board the steamer for Alexandria. On arriving at Brindisi luggage is examined on board the steamer, and with every expedition, on arriving from Alexandria, instead of being carried to the Custom-house, which entailed much delay and annoyance, often preventing travellers catching the express trains for Naples and Bologna. When the steamer arrives later than the direct train which starts at 5.50, a special express one is despatched as far as Bologna.

The question of the port of departure of the overland mail for India having attracted of late much attention, especially in Italy, it may not be out of place, in speaking of Brindisi, to refer to the subject.

As a place of departure, Brindisi has certainly very considerable advantages, even now, from its geographical position and the diminished sea voyage, as compared with any other port in the south of Europe, and will have greater when the railway communication over the Alps by Mont Cenis has been more fully established; when the acceleration

of the Italian railways has taken place, as well as that over the Brenner Pass.

Even at present, these advantages of the Mont Cenis route, especially since the success of the Fell system (London to Turin, 38 hrs.; to Florence, 50; Paris to Turin, 25; to Florence, 37; St. Michel to Susa, 5½), are very considerable over the beaten track by Marseilles, both as to actual distance and the time employed. By a report presented to the Italian Legislature on July 7, 1868, it would appear that the relative distances and times between London and Alexandria are as follows:—

London to Alexandria.—Distances and Time.

	By Mont Cenis and Brindisi.	By Paris and Marseilles.	By Dover, Cologne, Kauffstein, and the Brenner.
By land	Eng. m. 1463	808	1652
By sea	965	1687	965
	—2418	—2495	—2617
Time employed	148 hrs. . . .	176 hrs. . . .	150½ hrs.

In the present state, however, the Brindisi route has inconveniences that cannot be overlooked, in the delays on the way from non-correspondence of the trains, and on the transfer of luggage from one to the other at St. Michael and Susa on the Cenis line, at Cologne, Kauffstein, and Verona on the Brenner one; the slow pace of travelling, only 22 miles, on the Italian railways; the unfinished state of the harbour at Brindisi; and the very indifferent hotel accommodation at the port of embarkation for travellers.

From everything we have seen and heard, the steam communication between Brindisi and Alexandria is extremely well carried out, the steamers excellent, and the cuisine and other accommodation on board good; to which may be added the diminution of nearly one-half, or about 50 hours, in the time employed, and necessarily of the expenses in the transit between England and Egypt. Fares from London to Brindisi, with 30 kil. of luggage gratis—1st class, 11*l.* 18*s.*; 2nd, 9*l.* 7*s.*

The lines of railway between London and Brindisi are described in the *Hand-Book of North Italy*; between Susa and Rimini (Rtes. 1, 5, 24, 40, 72) in that of *Central Italy*; Rimini to Ancona (Rtes. 87, 99) in that from the Brenner Pass to Ancona (under Rtes. 31, 33, 59); and

from Ancona and Naples in the present vol. (Rtes. 43, 43A, 147, and 148).

From Brindisi the rly. continues to Lecce, passing through

- 11 kil. *S. Pietro Vernotico Stat.*, near a town of 1800 Inhab.
- 10 kil. *Squinzano Stat.* (3500 Inhab.).
- 4 kil. *Trepuzzi Stat.*
- 11 kil. *Lecce Stat.*

LECCE (21,300 Inhab.—Inn, *Albergo della Ferrovia*), the capital of the province and the see of a bishop, entered by a handsome gateway. It contains many large buildings, among which the palace of the prefect is particularly conspicuous. The cathedral, dedicated to S. Orontius, the first bishop of the see, has a wooden roof carved and gilt. Frederick of Aragon and his queen Isabella are said to have been crowned within its walls in 1497 by Cardinal Borgia. In the public square is a marble column brought from Brindisi, where the pedestal from which it fell in 1528 still remains: on the top is a statue of St. Orontius. Lecce is one of the wealthiest and best to do towns in Southern Italy, and a place of a large trade with the rich district around; among its public institutions are a botanic garden, and a handsome promenade called the Villa. Lecce was

the birthplace of Scipione Ammirato, the historian of the 16th centy. King Tancred bore the title of Count of Lecce; a title revived in this centy. in favour of one of the brothers of the deposed king. Lecce occupies the site of *Lupia*, a city of the Salentians, which is said to have been founded by King Malennius, and of which large remains were traceable as late as the 15th centy. A Messapian inscription and many tombs containing vases have been found on the spot. Lecce may be made the starting-place for numerous excursions. Furnished lodgings can be easily procured, visitors obtaining their meals from a restaurant, of which there are several. Messrs. Pranzo, bankers in the Piazza, will be found very obliging; they speak English.

On a site called Rugge, 1 m. from Lecce, some topographers place Rudi, the birthplace of Ennius, the father of Latin poetry:—

Ennius emeruit, Calabria in montibus ortus,
Contiguus poni, Scipio magne, tibi.

OVID, *De Art. Am.* III. 409.

Ennius, antiqua Messapi ab origine regis,
Miscebat primas acies, Latæque superbum
Vitis adornabat dextram decus: hispida tellus
Miserunt Calabri; Rudiae genere vetustæ:
Nunc Rudiae solo memorabile nomen alumno.

SIL. ITAL. XII. 393.

The great Adriatic line of rly. from Brindisi continues to 18 kil. *Zollino* Stat. and *Maglie*, to end at 18 kil. Otranto.

A road of 6 m. has been opened from Lecce to the Castello di S. Cataldo on the Adriatic, which is a favourite promenade. From Lecce the rly. will continue towards Otranto. The line will pass near *Calimera*, a colony of Albanians, supposed to have settled here in the 9th centy.

2 m. from Zollino, on the carriage-road to Otranto, is *Martano* (3500 Inhab.), a neat-looking village. About 10 m. S. of Maglie are the Mineral Baths of Sta. Cesarea, much resorted to in the summer months.

There is a good carriage-road from Lecce to Otranto, through *Calimera* and *Carpignano*.

28 kil. OTRANTO (2100 Inhab.; no Inn deserving the name), situated in the centre of a small bay. Though still the residence of an Archbishop,

Otranto has dwindled down from its ancient prosperity into a fishing village, chiefly in consequence of the malaria. Pliny tells us that Pyrrhus had a project of throwing a bridge of boats from *Hydruntum* over the Adriatic to Apollonia, in order to connect Italy with Greece. It was long the great port of communication between Rome and Greece, and was the last possession in Italy of the Emperors of Constantinople, in whose hands it remained until the 11th centy., when it was the scene of the embarkation of the Normans under Robert Guiscard and Bohemond for the siege of Durazzo. Its *Castle*, rendered familiar to the English by the romance of Horace Walpole, was built by Alfonso of Aragon, and its massive walls, with the two large circular towers, added by Charles V., constitute almost the only picturesque object in the city. On the parapets and in the streets of the city are still preserved several enormous cannon-balls of granite, the relics of the temporary occupation by the Turks. The landing of the Turkish army under Achmet Pacha, grand vizier of Mahomet II., took place here on July 28, 1480. The siege and capture of the fortress filled all Christendom with terror, and the Italian states forgot their discords to unite in a common crusade for the expulsion of the invaders. Otranto had then more than 20,000 Inhab.; 12,000 were massacred, and the rich who could pay a ransom, and the young who could be sold, were reduced to slavery. The archbishop and priests were the principal objects of Turkish violence, and the churches were exposed to every kind of profanation. Sixtus IV., who is accused of having plotted with the Venetians to bring about this invasion, became so alarmed that he hesitated whether he should not seek an asylum in France. But the Duke of Calabria, afterwards Alfonso II., marched to the relief of Otranto with an army collected from various states of Europe, and after some reverses, succeeded in forcing the Turkish commander to capitulate, Aug. 18, 1481; an event probably hastened by the death of Mahomet II. The opposite coast of Albania is visible from the ramparts in fine weather.

The Cathedral contains several columns taken from the ruins of a Temple of Minerva in a suburb S. of the city, now called S. Nicola. The floor is an ancient mosaic, representing grotesque animals and trees. It suffered greatly from the trampling of the horses of the Turkish cavalry, who occupied it as a stable. The bones of the inhab. slain in the contest with the Turks are preserved in a separate chapel. At a little distance from the city are the ruins of the *Torre del Serpe*, erected by the Venetians as a lighthouse for the port.

Two lines of submarine telegraph connect Otranto with the East; one to Valona, the other to Corfu; much of the telegraphic correspondence of England with the East passes through the office at Otranto. The so-called harbour of Otranto, a mere roadstead, is frequented only by a few feluccas from the Albanian coast, and fishing-boats.

4 m. from Maglie a road leads through Maro and Saranica to Santa Cesarea, a thermal establishment of local celebrity on the coast of the Adriatic. This road passes by

10 m. *Castro* (1000 Inhab.), prettily situated on a rocky eminence near the sea, and supposed to be the ancient *Castrum Minervæ*, which derived its name from a temple of Minerva mentioned by Strabo and Virgil. Here *Aeneas* first approached the Italian shore:—

*Jamque rubescebat stellis Aurora fugatis:
Cum procul obscuros colles, humilemque videmus
Italiam. Italiam primus exclamavit Achates,
Italiam læto socii clamore salutant.*

*Crebrescunt optatæ auræ: portusque patescit
Jam propior, templumque apparet in Arce Mi-
nervæ.*—*VIII. Æn.* III. 621.

The *via* proceeds through a succession of gardens, vineyards, and villages, which, though remote, and little frequented by travellers, are peopled by rich and hospitable inhabitants, passing by *Tricase*. 2 m. from the sea,

5 m. *Alessano* (2000 Inhab.), founded in the 11th cent. by the Emp. Alexius Comnenus. The *via* from here proceeds through the villages of *Patù*, *Gatino*, and *Castrignano del Capo*, to

7 m. *Santa Maria*, close to the *Capo di Leuca*, or *di Fiumeterra*, the *Iapygian*, or *Salentinian Promontorium*: the extreme point of the heel of Italy is the *Punta di Stilo*, at the opposite side of its small bay. The ch. and cluster of houses at S. Maria di Leuca marks the site of ancient *Leuca*, celebrated for the spring of fetid water said to have arisen from the wounds of the giants expelled by Hercules from the *Phlegrean* plains. The view from the promontory in fine weather extends to the *Acroceraurian* mountains in Albania. Excellent tobacco, cotton, flax, and olives are produced in the highly cultivated soil on every part of the cape.

Instead of returning to Otranto, we may vary the route by proceeding parallel to the coast to Gallipoli (*Rte.* 150A). The road, 26 m., passes by *Fatic*, *Presice* (2000 Inhab.), *Ugento* (1800 Inhab.), the ancient *Ugentum*, an episcopal town, and *Taranto*. 4 m. N.E. of the latter place is the village of *Matina*, supposed by some antiquaries to preserve the name of the *Littus Matianus*, which would accordingly have been on the shore, 5 m. from the modern village. There is another and a better road by *Alessano* and *Taurisano*, 18 m. from Gallipoli.

There is a more direct and better road from Zollino and Maglie Stats. to *Capo di Leuca*, by *Naviglio* and *Lucugnano*, near *Tricase* and *Alessano*, ending at *Cagliano*; hence a *via naturale* to *Castrignano* and *Capo de Leuca*.

ROUTE 149.

BARI TO TARANTO.

Bari to	Kil.	Miles.
Modugno . . .	11	7
Bitetto . . .	15	9
Grumo . . .	22	15
Acquaviva . . .	40	24
Gloia . . .	53	32
Castellaneta . . .		
Palaggiano . . .		
S. Stefano . . .		
Taranto . . .	115	71

There are two roads,—the first more circuitous, and by rail; the second

shorter as regards actual distance, and nearer the coast.

11 kil. *Modugno Stat.*, a good-sized town.

4 kil. *Bitetto Stat.*, a small city of 5200 Inhab., from which roads branch off on rt. to *Palo*, and on l. to *San Niccandro*.

7 kil. *Grumo Stat.*; from which fair carriage-roads branch off to the towns of *Altamura* (14 m.) and *Gravina*, the stat. of *Blera* on the *Via Appia*, both described in *Rte. 153*.

18 kil. *Aquaviva Stat.*: a via naturale to *Santeramo*.

13 kil. *Gioia Stat.*

[The post-road runs over a more hilly region and near the Adriatic, passing near *Triggiano* (6000 Inhab.), and at a short distance on the rt. *Ceglie* (1900 Inhab.), on the site of ancient *Celia*, near which numerous tombs containing coins and vases resembling those of *Ruvo* have been discovered. At the 6th m. we pass *Capurso* (3000 Inhab.), containing a convent locally celebrated for a miraculous image of the Virgin, found in a well, and hence called *del Pozzo*: 2 m. E. of it, on the l., is *Noia* (7100 Inhab.), which was visited by the plague in 1815; it contains a small Gothic ch.

Casamassima (6000 Inhab.). The ch. contains a picture by *Fabrizio Santafede*.

S. Michele (3500 Inhab.), founded by a colony of Servians, who, in 1615, landed at *Barletta* to escape from the persecution of the Ottomans, and obtained from the then feudal lord of *Casamassima* the permission of building this village; but after some years, as they would not give up their Greek ritual at the request of Rome, they were expelled from the kingdom.]

8 m. *Gioia* (14,000 Inhab.—Inn: *La Posta*, indifferent), a thriving town, once surrounded by extensive woods, which *Frederick II.* converted into a royal chase. The line from *Gioia* has just been opened (July, 1868), making in all 71 m., passing by *Castellanata*, *Palaggiano*, and *S. Stefano*, where there are some heavy works. The carriage-road proceeds S., passing over a dreary and uninteresting tract; and after entering the province of *Otranto* it reaches

7 m. *S. Basile*, a solitary post-station. 3 m. further the road skirts on rt. the base of a hill, on the summit of which is *Motola* (3000 Inhab.), which has nearly preserved the ancient name of *Mateola*. It is reached by a winding road of 1 m., and commands an extensive view over the Gulf of *Taranto* and great part of the province of *Lecce*. A steep descent of 4 m. leads from *Motola* to

8 m. *Massafra* (9000 Inhab.), prettily placed above one of the branches of the *Patinisco*, on the slope of a singular limestone hill, covered with myrtles and rosemary, and whose horizontal strata are full of caverns which abound in nitre, and are occupied by the lower classes. Half a mile from the town, at the bottom of a deep ravine, is the ch. of the *Madonna della Scala*, which takes its name from the long stairs by which it is reached. The post-station is below the town: 3 m. on the rt. is *Palaggiano*. The carriage-road proceeds through extensive olive-plantations, and, crossing the *Gravina di Leucaspiti* by the long bridge of *Genarini*, descends to *Taranto*.

TARANTO (17,000 Inhab. — Inns: *Il Leone di Venezia*, fair—April, 1865; kept by *F. Mora*; the *Europa*, kept by *Fleury*, a Frenchman, in the *Grand Piazza*, 1868; oysters good), finely situated on an isthmus separating the Gulf, to which it gives its name, from the *Mare Piccolo*, which formed the harbour of the ancient city. *Tarentum* was a considerable town when the Spartan *Parthenii* arrived here upwards of 700 years B.C.; and its subsequent riches and luxury are celebrated by the Roman poets and historians. *Horace* records its Spartan origin:—

Tendens Venafranosis in agros

*Aut Lacedæmonium Tarentum.*¹

Carm. III. v. 55.

Tarentum far surpassed all the other cities of *Magna Græcia* in splendour and importance; the first artists of Greece were employed to decorate the city with their works, and its fine harbour secured to it an extensive commerce. During its independence it had at command an army of 30,000 foot and 5000 horse. The wool of the sheep which grazed on the banks of the *Gale*

his father Robert Guiscard, was transferred by Charles II. of Anjou to his son Philip. His three sons dying without male issue, the honour, with that of Emperor of Constantinople, was carried into the Del Balzo family by his daughter. The title of Duke of Taranto was conferred by Napoleon I. on Marshal Macdonald of Scottish origin.

The district between Taranto, Brindisi, and Otranto is the country of the spider to which it gives name, the *tarantula*, whose bite is the reputed cause of that peculiar melancholy madness which can only be cured by music and dancing. It is now generally admitted that the imagination has great influence in its production. The tarantula is often seen in the neighbourhood of every town of the district. In the last century, Dr. Cirillo communicated to the Royal Society the result of his observations, proving that the tarantula has *not* the power of producing any injurious effects whatever. (*Phil. Trans.* xvi. 233.) The cure of a *tarantata* is a musical holiday, and the process is consequently expensive. *Tarantismo*, therefore, is gradually becoming rare. Mr. Craven has given us an account of the ceremonies observed on these occasions. "Musicians, expert in the art, are summoned, and the patient, attired in white, and gaudily adorned with various coloured ribands, vine-leaves, and trinkets of all kinds, is led out, in the midst of her sympathising friends; she sits with her head reclining on her hands, while the musical performers try the different chords, keys, tones, and tunes that may arrest her wandering attention, or suit her taste or caprice. . . The sufferer usually rises to some melancholy melody in a minor key, and slowly follows its movements by her steps; it is then that the musician has an opportunity of displaying his skill, by imperceptibly accelerating the time, till it falls into the merry measure of the *pizzica*, which is, in fact, that of the Tarentella or national dance. She continues dancing to various successions of these tunes as long as her breath and strength allow . . . and sprinkling her face with cold water, a large vessel of which is always placed *ur at hand*. . . When, overcome by

resistless lassitude and faintness, she determines to give over for the day, she takes the pail or jar of water, and pours its contents entirely over her person, from her head downwards. This is the signal for her friends to undress and convey her to bed."

There are public conveyances from Taranto—by rly. to Gioia, and thence to Bari, Altamura, and Gravina; to Lecce (Rte. 150), and thence by rly. to Otranto. Railway open to Bari, by Gioia, Acquaviva, and Bitetto: a good carriage-road from Gioia to Altamura, Matara, and Gravina (Rte. 153).

The government contract steamers call at Taranto every 2nd Sunday on their way from Naples and Messina to Ancona, and on every 2nd Wednesday in going from Ancona to Naples; the latter calling at Rossano, Cotrone, Catania, and Messina; the former at Gallipoli, Corfu, and Brindisi.

From Taranto a new road of 15 m. leads to *Martina* (14,000 Inhab.), a thriving town situated among the hills, and containing a large palace of its former Dukes. A *via naturale* of 8 m. passing through a succession of vineyards, orchards, and orange-groves dotted with the *Casinos* of the modern Tarantins, leads to *Leporano* (1500 Inhab.), a name said to be derived from *Leporarium*, a preserve of wild animals. 1 m. from Leporano, on a very pretty low headland, abounding in springs and clothed with rich vegetation, is the *Torre di Saturo*, near which are remains of mosaic pavements and of bricks, and a subterranean passage, supposed to mark the site of *Saturum*:—

Sin armenta magis studium vitulosque tueri
Aut fetus ovium, aut urentes culta capellas:
Saltus et Saturi petto longinqua Tarenti.

VIRG. GEOR. II. 195.

On the shore near Torre di Saturo, at a retired nook called *Luogovivo*, remarkable for the excellence of its wines, some topographers place the *amicus Aulon* of Horace, a name supposed to be preserved in the denomination *Pezza Melone* given to one of the fields:—

Nobilis et lanis et felix vitibus Aulon,
Det pretiosa tibi vellera, vina mihi.

MART. XIV. 125.

ROUTE 150.

TARANTO TO LECCE.

Taranto to	Kil.	Miles.
S. Giorgio	12	7
Monteparano	25	15
Manduria	43	26
San Pangrazio	61	37
Campì	79	48
Lecce	97	59

There being no post-horses on this road, it can only be performed by viturini.

On quitting Taranto the road leaves the Mare Piccolo on the l., and skirts on the rt. the *Salina Grande*, which was drained in 1820 by means of a covered canal of 2 m., which empties itself into the Mare Piccolo. On the rt. is seen *Faggiano*, a colony of Albanians, and on the hill *Rocca Forzata*, the birthplace of Giorgio Basta, a general of the imperial army in Hungary in the 16th centy., whose works on military tactics were long regarded as textbooks. A steep ascent brings us to

7 m. S. *Giorgio* (2000 Inhab.), from which the villages of *Carosino* made conspicuous by a large baronial house, and *Montemesula* on a hill, are seen. Here a road branches off on the l. to Francavilla. (13 m.)

8 *Monteparano* (1100 Inhab.), the post station. It commands a fine view towards *Mare Piccolo*. We leave *Fragagnano* on the l., and pass through *Sava* (4000 Inhab.), situated in an uninteresting country.

11 m. *Manduria* (7300 Inhab.—Inns: *Locanda di Palazzo*; *Locanda dell' Orologio*), occupying partly its ancient site, and still retaining its name. It contains several good buildings. $\frac{1}{2}$ m. from the town, at a point called *Scegno*, is the well, described so accurately by Pliny: *In Salentino juxta oppidum Manduriam Zacus ad margines plenus, neque ex-*

haustis aquis minuitur, neque infusus augetur. The waters preserve a constant level, and are never known to increase or decrease, however much may be taken from them. The well is situated in a large circular cavern in the tertiary rock, which abounds in marine shells. Archidamus King of Sparta, son of Agesilaus, who came from Greece to assist the Tarantines against the Messapians and Lucanians, perished in a battle fought near this town B.C. 338. His body was captured by the enemy, who refused it the rites of burial,—the only instance, it is said, in which the body of a Spartan king was deprived of interment. Fabius Maximus took Manduria by assault just before he recovered Tarentum B.C. 209. There are extensive remains of its ancient walls built of large rectangular blocks in regular courses, without cement. They formed a double circuit with a way between them and a ditch on the outside. In some places they are 15 ft. high. Numerous tombs have been found in different places about; and an extensive necropolis was discovered in 1829 close to the modern town on the rt. of the road to Lecce. The principal ch. is ancient, with a richly ornamented Campanile and a rose window in the W. front. In the little chapel of the *Madonna della Pietà*, adjoining the Casa Briganti, there is a descent to a large subterranean passage, which from within the circuit of the walls is said to have led 2 m. outside the town. On the road to the convent of the Capuchins is the small chapel of S. *Pietro Mandurino*, from which there is a descent to a smaller chapel about 40 ft. under ground, the walls of which are covered with paintings much injured by damp and neglect. They are of a style not earlier than the 16th centy., but their subjects, saints of the primitive Eastern Church, show that they must originally have been painted at a very early period, and only restored in the 16th centy.

[A bridle-road of about 30 m. leads from Manduria, through the village of *Avetrana*, the woods of Arneo and Carignano, and Nardo, along the coast to Gallipoli (Rte. 150A). A road of 6 m., passing

held only a curious incident out in the sea, which is now partly filled up with earth, leaves from Manduria N. 15

Oria (7000 Inhab.), an episcopal city occupying the site of *Hyria* or *Oria* in the *Ves Appia*, according to Strabo, the transportation of the Messapian frontier by a colony of *Latians* rather the *Tripi* etc. It is situated on a hill commanding a most extensive view from the Adriatic to the Ionian Sea; and is surrounded by the picturesque towers of a medieval castle, formerly belonging to the Prince of Francavilla and subsequently to a monastery. It is surrounded by olive-grounds, and the soil is highly cultivated, abounding in vineyards and plantations of fruit-trees divided by high hedges of stone. Numerous ruins bearing the name *Oria* and inscriptions in the Messapian dialect have been found near the town. A road of 14 m. leads from *Oria* to Brindisi, passing through *Francavilla*, *Latiano*, a village of 4000 Inhab., and *Manganè*. A road of 4 m. from *Oria* to

Francavilla (15,000 Inhab.), a regularly built town, in the midst of a fertile plain, containing some large churches and great houses. From here a new road of 15 m. joins the post line between Tarentum and Manduria at S. Giorgio, after passing through the large village of *Brattaglia*.]

(On leaving Manduria for Lecce we pass by the rt. the necropolis, cross the line of the ancient walls, and proceed to)

11 m. *S. Pangrazio*, the post-station, beyond which are the forest and town of *Sanuzzano*. The next station is

11 m. *Campi* (4700 Inhab.), from which crossing an extensive plain well cultivated and covered with villages, we reach

Lecce (see Itin. 148.),

ROUTE 151.

LECCO TO GALLIPOLI, 34 m.

	11. Miles
Galatone	20
Gallipoli	14

Carrriages may be hired at 12 frs. per diem for Tarentum and Gallipoli. There is a good road of about 40 m. between Brindisi and Tarentum, passing through the towns of *Manganè*, the ancient *Messapia*, *Latiano*, *Francavilla*, *Oria*, and *Grottaglia*, but no public conveyances.

After leaving Lecce, the road passes by the Cappuccini, and through *Lepore* (2000 Inhab.) proceeds to

12 m. *Galatone* (5000 Inhab.), the birthplace, in 1444, of *Antonio de Ferrariis*, better known as *Galatæus*, physician to Ferdinand II. of Aragon, the friend of Pontano, Sannazzaro, and Erasmio Barbaro, and the author of the work, *De Situ Iapigia*. Before reaching Galatone, we leave Nardò 3 m. on the rt., and S. Pietro in Galatina 6 m. on the l. of the road.

[*Nardò* (9000 Inhab.), the ancient *Neretum*, a city of the Sallentini, is a well-built and industrious town, surrounded by a well-cultivated country, abounding in olive-trees and in plantations of cotton and tobacco. It is the see of a bishopric in conjunction with Gallipoli. The cathedral, formerly a ch. belonging to the Benedictines, contains some paintings by *Luca Giordano* and *Solimena*. The episcopal palace contains a library, in which are some old MSS. illustrating the mediæval history of the

province. The small circular chapel near the gate of the town is an interesting building. Nardò was formerly famous for its schools, in which Greek was publicly taught, and in which Galateus, who mentions them, was educated. In the middle ages the marshes between Nardò and the sea, by their phosphorescent phenomena, called *mutate*, led even educated men to regard them as peopled with airy phantoms.

Galatina (10,000 Inhab.), one of the best built towns in this remote part of Italy. The Ch. and Monastery of S. Catherine, which belonged formerly to the Franciscans, were built in the 14th centy. by Raimondo Orsini del Balzo, prince of Taranto, on his return from the Holy Land. The church contains many tombs of the Del Balzo family, and is completely covered with old frescoes, important in the history of painting in Southern Italy. The apse, which is polygonal, has lancet windows and buttresses of a later date.]

9 m. GALLIPOLI (8000 Inhab.—*Inn*: Locanda d'Elia, inferior), the *Urbs Graia Callipolis* of Mela, and the *Anxa* of Pliny, founded by the Lacedæmonian Leucippus, with the assistance of the Tarentines. It is beautifully situated on an insulated rock in the sea, connected by a stone bridge of 12 arches with the mainland. It is the chief town of a district. It has a good port, and is the principal depot of the oil of the province, which is collected here for exportation, to the amount of 7000 tons annually. The oil-tanks are excavated in the limestone-rock. Nearly all the resident merchants are connected with houses in Naples, who purchase the oil from the landed proprietors. English and United States Vice-Consuls reside here. Near the bridge is a fountain decorated with antique bas-reliefs. The castle was built by Charles I. of Anjou, and restored by Ferdinand I.

The government contract steamers between Ancona and Naples call at Gallipoli 4 times a month on their out and return voyages, from Ancona on the Sundays and Wednesdays, and from Naples, Catania, Cotrone, and

Taranto on the Sundays and Wednesdays, reaching Corfu on the Mondays, Ancona on the Thursdays and Fridays, Messina on the Fridays, and Naples on the Mondays. The steamer between Naples and Corfu goes from Gallipoli on the Sundays, returning from there on the Wednesdays direct to Brindisi.

Near Gallipoli is the village of *Picciotti*, picturesquely situated on a hill. The date-palm grows luxuriantly in the gardens of the villas in the neighbourhood.

A fair road leads from Gallipoli to S. Maria di Leuca (Rte. 148), passing through *Ugento*, *Alessano*, and *Gagliano*, from which a bridle-road to *Castrignano* and *S. M. del Capo* and the extreme S.E. point of Italy.

ROUTE 151.

NAPLES TO MELFI AND VESOVA, WITH
AN EXCURSION TO MONTE VULturne.

There are several routes from Naples to Melfi.

I. By the rly. as far as Foggia and Canale, and from there across country to Melfi, 15 m. (Rte. 147, p. 376, and 147n.)

II. By rly. as far as Nola, and from thence to Avellino, 28 m., whence in a light carriage to *S. Angelo de' Lombardi* (4000 Inhab.), 25 m. The road passes through *Volturno* and *Montemarano* (2000 Inhab.), crosses the Calore by the bridge of *Lomito* or *Ponte di Calore*, as far as which there is a daily diligence at 10 A.M., and, leaving on the rt. *Nusco* (4000 Inhab.), an episcopal city containing ancient remains, passes the source of the Ofanto and ascends to *S. Angelo de' Lombardi*, the chief town of the district. 4 m. after crossing the Calore, at the 21st m. from Avellino, a path on the l. leads direct to the *Lake of Amsanctus*, 5 m. off (Rte. 148), which can be visited by this route, proceeding for the evening to *Grottaferrata*. From *S. Angelo* there is a road over a high, cold, and bleak tract of country, to *Bisaccia* (6000 Inhab.), 10 m., and its continuation in progress thence to *Lucania* (6000 Inhab.), 5 m., the see of a bishop, supposed to occupy the site of *Aquilonia*, a city of the Hirpini, whose Oscan coins, several of which have been found in the neighbourhood, bear the inscription, *Akudunnia*. A descent brings us to the Ofanto, and crossing it by the bridge of *S. Venere*, the ancient *Pons Aufidi*, after 7 m. we reach Melfi, 56 m. from Avellino and 84 from Naples.

III. By Salerno, Eboli, and Valva. This route, as far as Eboli, is performed by rly. From Eboli to Melfi the road is excellent, but deficient in inns; and as there are no post-horses, it is necessary to travel by vetturino.

Leaving Eboli, the high road of Calabria is followed for 4 m., when the route to Melfi branches off to the l., near which a road of 2 m. turns off on the l. to *Campana* (3500 Inhab.), the chief town of a district, about 3 m. from the road, which now becomes hilly, and continues so all the way to Melfi.

11 m. *Oliveto* (3000 Inhab.), in a striking position above the rt. bank of the Sele. A fine baronial castle forms a conspicuous object from the river. The descent from Oliveto to the Sele is rapid. The river is crossed by a stone bridge nearly under the village of *Pala*, picturesquely situated on a precipitous rock which rises abruptly from the l. bank. The road proceeds thence by a tedious ascent along the flank of the mountains to

5 m. *Valca* (1900 Inhab.), prettily situated above the river. On the crest of the hills above the road are the villages of *Cogliano* and *Coglianello*. The valley of the Sele is left nearly opposite *Calabritto*, and the road ascends through a rich country diversified by forest trees and vineyards, to

7 m. *Laviano* (2000 Inhab.), picturesquely placed among the hills which form the boundary of Principato Citra on this side. Its baronial castle, though falling into ruin, is still a striking object.

Between Laviano and Muro we enter the province of *Basilicata*. Its surface, though broken by frequent ravines, and occasionally clothed with timber, has generally a bare and stony aspect; and the difficulty of constructing roads over its lofty mountains has hitherto limited a knowledge of its interior to the pedestrian.

8 m. *Muro* (7000 Inhab.), an episcopal town, in a deep ravine on the rt. of the road, amidst wild and dreary scenery, is supposed to stand near the site of *Numistro*, a town of Lucania, where a battle was fought between Hannibal and Marcellus B.C. 210.

The *Castle of Muro*, built on a height overlooking the ravine, was the scene of two dark events in the history of Naples. After the death of the Emperor Frederick II., Henry, his youngest son by Isabella of England, was found dead in it, in 1254, having been poisoned, it is supposed, by Conrad his brother, who died near Lavello a few months later of fever, or, according to others, of poison. In 1381 Charles III. of Durazzo, having entered Naples and taken his cousin, Queen Joanna I., prisoner, sent her to this castle, where on the 12th May, 1382, she was suffocated by two Hungarian soldiers under a feather bed, a punishment advised by the king of Hungary in revenge for the murder of his brother Andrew.

The road ascends on leaving Muro, passing on the rt. the thriving town of *Bella* (6000 Inhab.), and further on, upon the hills N. of the road, *S. Fele* (7300 Inhab.). At the point where the road to it branches off there is a small tavern near the watershed between the two seas. The road now descends into a barren ravine, watered by a branch of the *Fiume d'Atella* rising under *Monte Pierno*, and falling into the Ofanto below *Rionero*. Three branches of this stream are crossed, and a slight ascent leads to

18 m. *Atella*, a miserable place, half dilapidated by the earthquake of 1851. In 1496 it sustained a siege under the Duke de Montpensier against the army of Ferdinand II. After many displays of valour on both sides, the French were obliged to capitulate. During the contests the possession of the stream below *Atella*, on which the inhab. and the French garrison depended for their supplies, became an object of frequent contention. In 1502, Gonsalvo de Cordova came to *Atella*, and the Duke de Nemours to *Melfi*, to settle the differences that had arisen out of the partition treaty of Granada. The attempts were unsuccessful, and the war broke out with an attack of the French upon *Atripalda*.

4 m. S.E. of *Atella*, on an isolated hill, forming a conspicuous object from

all parts of the surrounding country, is the baronial mansion called *Castel di Lago Pesole*, a favourite hunting-seat of Frederick II. It is well worth a visit, as it is one of the few mansions of the 13th cent. which have been kept up. It belongs to Prince Doria Pamfili. Below the castle is the small lake of *Pesole*, surrounded by extensive forests; the river *Bradano* flows out of it.

Mount Vulture now becomes a prominent object on the N. The road is carried along its E. slopes through the towns of *Rionero*, *Barile*, and *Rapolla*, to *Melfi*.

3½ m. *Rionero* (12,000 Inhab.), a thriving town, which suffered severely from the earthquake of Aug. 14, 1851. Nearly one-third of it was thrown down and 64 inhab. buried under the ruins.

2 m. *Barile* (4000 Inhab.), a colony of Albanians, who retain in part their dress and language. The lower orders live almost entirely in caverns. *Barile* stands on a high off-shoot of the Vulture, and commands an extensive prospect over the plain of *Puglia* as far as *Monte Gargano*, beyond which the sea is visible. It was nearly destroyed by the earthquake in 1851, which caused the death of 120 of its inhab. From *Barile* the road proceeds direct to *Venosa*. A branch-road turns off on the l. to

4 m. *Rapolla* (3200 Inhab.), also ruined by the earthquake; 70 inhab. perished, and its ancient Norman cathedral, with the exception of the front door, was utterly destroyed.

3 m. *MELFI* (9000 Inhab.—Inn, *Locanda del Sole*, tolerable), the chief town of a district and the see of a bishop, jointly with *Rapolla*, is built on a spur of the Vulture on the N. side. From all points of view *Melfi* is a striking object, but more especially from the E. side, where it is backed by the fine outline of *Monte Vulture*. The hill on which the city is built is of lava, exhibiting an imperfect columnar structure, and characterised by the abundance of the blue mineral substa:

called *Haūgne*. The streets are narrow, but contain some good houses, the principal of which bear an inscription with the name of the proprietor.

The Castle overhangs a precipice at the upper end of the city, and, although much modernised, is still a fine specimen of Norman architecture. It is the first public edifice constructed by the Normans after their settlement in Apulia. In 1043 the Norman chiefs under William Bras de Fer, the eldest son of Tancred de Hauteville, whom they had invested with the title of Count of Apulia, convened a general assembly at Melfi to determine on the form of government of their new possessions. Melfi was then declared to be the capital of the confederation; and periodical councils were appointed for the enactment of laws and the discussion of public business. In 1059 Nicholas II. visited the city, and invested Robert Guiscard with the duchies of Puglia and Calabria. In 1089 Urban II. held here a general council of 113 bishops. Alexander II. and Paschal II. also held councils in the city; and Frederick II. convened within its walls a parliament for the purpose of promulgating the laws drawn up by Pietro delle Vigne. His son Conrad made Melfi his capital, and held within the Castle a parliament of Barons. The large hall in which these assemblies were held has been converted into a theatre. A portion of the castle is still kept in repair for the accommodation of Prince Doria Pamfili and his family, to whom a great extent of the surrounding country belongs.

The cathedral, which was remarkable for its richly-carved ceiling, and its lofty Norman tower, erected in 1155, by William the Bad, was nearly destroyed by the earthquake which desolated the district on the 14th Aug. 1851, levelling to the ground the college, the military depot, several churches, and 163 houses in Melfi, including the bishop's palace, a fine building. In this terrible catastrophe more than 1000 persons perished; the motion lasted about 60 seconds, assuming first a perpendicular and afterwards an oscillating direction. The vineyards near Melfi produce a wine

which has a great local reputation. The city will proceed from near Melfi to Foggia, Sansevero, and Termoli on the Adriatic.

IV. There is a fourth way of reaching Melfi from Naples—by rail to Eboli, and from there by diligence to Auletta and Potenza, and from the latter to Melfi by a similar conveyance in correspondence with that from Melfi to Calosa and Barletta.

EXCURSION TO MONTE VULTURE.

Leaving Melfi by the Gate of the Fountains, the road skirts the N. side of the mountain, and, winding gradually round it to the S., leaves the Ofanto on the rt. The scenery which it commands during the ascent is extremely beautiful. In the tufa rock of the mountain are several caverns, which have served at various times as the haunts of banditti. On the S. side of the mountain an opening, through which the small rivulets that rise in the interior find an outlet, affords a passage for the path leading to the central crater. After traversing the forest of *Monticchio* we ascend in a N. direction until we reach the ancient crater, marked by a nearly unbroken circle of hills. These inner regions are clothed with magnificent forests of oaks, and abound in large patches of rich grazing-land. Beyond the central basin is the conical peak called *Il Pizzuto di Melfi*, 4357 ft. (1328 mètres), forming the highest point of the mountain. Within the widest crater are two small lakes. On the borders of the smallest, or upper one, 121 ft. deep, are the Capuchin convent of *S. Michele* and the ruins of a ch. dedicated to *S. Ilario*. This scene, on approaching it from the dark recesses of the forest, is one of singular beauty. The forests of Mt. Vulture abound in wild boar.

Monte Vulture is interesting to the classical traveller on account of the influence assigned to it in producing the defeat of the Roman army at Cannæ 30 m. off (it is said that the wind blew down from the mountain with so much

violence, and raised such clouds of dust from the plain, that the troops were overpowered by it; and as the scene of an adventure of the infant Horace:—

Me fabulosæ Vulture in Appulo
Altricia extra limen Apuliæ,
Ludo fatigatumque somno,
Fronde nova puerum palumbæ
Textere: mirum quod foret omnibus.
Quicumque celsæ nidum Acherontia,
Saltusque Bantinos, et arvum
Pingue tenent humilis Ferenti:
Ut tuto ab atris corpore viperis
Dormirem et ursis; ut premerer sacra
Lauroque collataque myrto,
Non sine Dis animosus infans.

HOR. *Od.* III. IV. 9.

The base of the group of Monte Vulture has a diameter varying from 20 to 30 m., rising out of the secondary cretaceous macigno formation, which surrounds it on all sides. Upon various parts of its surface no less than 12 cones of eruption can be traced. There is no appearance of any extensive lava-stream in any part of it, and this, coupled with the beds of travertine which rest upon the volcanic formation in different places, on one of which Atella is built, proves the great antiquity of the volcano. At present the only evidences of volcanic action are the earthquakes which desolate the surrounding country, and the emission of carbonic acid gas from the lake. The lava of Monte Vulture is so compact as to resemble basalt.

From Melfi a road of about 10 m. leads to

VENOSA (9000 Inhab.), the seat of a bishop, situated among vineyards and olive groves, upon a hill, at the foot of which flows the *Fiumara*, a rivulet, supposed to be the *Daunus*, alluded to by Horace as the *pauper aquæ Daunus*, *Od.* iii. 30, 11. Few cities of Italy have given rise to so much antiquarian research and controversy as Venosa. The observations of Bishop Lupoli and Cimaglia occupy two 4to. vols., and succeeding topographers have entered most minutely into the origin and history of the city.

Venusia, situated on the frontier of Apulia and Lucania—

Lucanus, an Appulus, anceps:
Nam Venusinus arat finem sub utrumque
colonus. HOR. *Sat.* II. I. 34—

was an important Roman colony before the war with Pyrrhus, and received the thanks of the Senate for the protection it afforded to the Consul Varro Terentius after the battle of Cannæ (B.C. 216). Its greatest celebrity, however, is as the birthplace of Horace, who was born here B.C. 65, during the consulate of L. Manlius Torquatus and L. Aurelius Cotta.

O nata mecum Consule Manlio,
HOR. *Od.* III. XXI.

In one of the streets of the city stands a column surmounted by a bust of the poet, dressed in a clerical habit, like that of Ovid at Solmona, and evidently referable to the same mediæval period.

The massive ruins of the Castle, close to the principal gateway of the city, give a very picturesque character to the quarter in which it is situated. It was erected in the 15th cent. by Pirro del Balzo, Prince of Altamura and Venosa, but never completed. His name and armorial bearings are on a marble slab above one of the bridges over the moat. A winding stair leads to the dungeons under ground, the walls of which are still covered with inscriptions by prisoners in the 16th cent. The castle is tolerably well preserved.

The most interesting building in Venosa is the *Abbey of the Holy Trinity*, founded by Robert Guiscard, and consecrated in 1058 by Nicholas II. Previous to this period a church existed on the spot, which had been erected in 942 on the site of a Temple of *Hymen*, by Gisulfus, Prince of Salerno.

The adjoining ch. of *La Trinità* is a low building with pointed arches, the door of which is guarded by two stone lions; in the small vestibule stands a column, which, according to the local superstition, has the power of binding as friends for life those who hand in hand go round it. The interior, injured by neglect and restorations, contains the TOMBS OF ROBERT GUISCARD and of his first wife, ABERARDA, the mother of Bohemond, divorced from Guiscard on the ground of consanguinity. The former, a plain

marble sarcophagus in a niche in the wall, contains the bones of Guiscard and of his brothers, William Bras-desfer, Drogo, who was murdered there on the feast of St. Lawrence in 1051, and Humphrey, who succeeded him. On the opposite side a similar sarcophagus contains the body of Aberarda, with the same inscription as that observed on the tomb of Bohemond at Canosa, p. 394. On a pillar in the l. aisle there is a portrait in fresco of Nicholas II., with the inscription, *Papa Nicholas hoc sacrum templum consecravit MLVIII.*

Near here the Benedictines commenced in the 13th cent. a much larger church, which remained unfinished when the Abbey was given to the military Knights of St. John by Boniface VIII. The building is of large square blocks, taken from a Roman amphitheatre, and contains many ancient columns; but it is now turned into a vineyard and overgrown with vegetation.

In 851 Venosa was taken and nearly ruined by the Saracens, who held it till 866, when they were expelled by the Emperor Louis II. In 1133 Roger took and destroyed it, and according to a contemporary chronicler,—*viros quoque et mulieres, parvulosque vario mortis genere necavit, quosdam vero eorum comburi fecit.* The city suffered greatly from the earthquake of 1851; many houses and most of the public buildings were thrown down, or seriously injured.

Some interest had been created by the discovery at Venosa, in Sept. 1853, of *Jewish catacombs*. The entrance to them is $\frac{3}{4}$ m. from the town on the road that descends to the Fiumara. They are excavated in the soft limestone at a little depth under the *Piano della Maddalena*, and have several corridors, the largest of which, the central one, is nearly 7 ft. high, and as many wide; it has cells of various sizes on the sides; and as far as it has been cleared, is nearly 400 ft. long. In the walls of these sepulchral chambers, as well as in those of the pavement of the corridors, are *various loculi* or niches of different

The niches are closed with large

flat bricks, or tiles, joined with cement, upon some of which are either roughly painted or scratched inscriptions in Hebrew, Latin, or Greek. 24 of these inscriptions are in Hebrew; they have the seven-branched candlestick and a pigeon with an olive-branch to show that the buried were Jews, whilst 4 Hebrew inscriptions in the Cathedral at Venosa having a cross are supposed to indicate that the dead had become Christians. The Latin and Greek inscriptions are misspelt, but the Hebrew ones are more correct; they generally consist of a prayer for the repose of the dead. The arrangement of these catacombs proves that they were excavated for a necropolis. The Neapolitan antiquaries differ with regard to their date; some extend their use from the 4th to the 9th cent., whilst others limit it to the 7th and 8th. The inscriptions being in Hebrew, a language scarcely spoken by the Jews in Western Europe before the 10th centy., it is now generally considered they belonged to a Hebrew colony settled in these parts about the 12th. At Lavello there were also found some Hebrew inscriptions in the last cent.; other Hebrew cemeteries were discovered in 1854 at Oria (Rte. 150). The existence of Jews in Apulia and Calabria in the 4th cent. is mentioned in contemporary records, and especially in a decree of the Emperor Honorius of the year 396: *Vacillare per Apuliam et Calabriam plurimos ordines civitatum comperimus, quia Judaice superstitionis sunt.*—*Cod. Theod.* xii. 1, 158.

In the neighbourhood of Venosa are several places interesting to the traveller from being mentioned by Horace. In the ode on the Mons Vultur, already quoted, the poet alludes to *Acherontia*, *Bantia*, and *Ferentum*. The first is *Acerenza*, built like a nest, as described by Horace, *celsa nidum Acherontia*, on a steep hill, 18 m. S.E. of Venosa. Between these towns is *Farenza*, near the site of *Ferentum*, which, from Horace's designation, *arvum pingue humilis Ferenti*, is supposed to have stood in the plain 2 m. nearer Venosa. The name of *Bantia* is preserved in the *Abadia*

de' Banzi, near *Genzano*, S. of the *Bosco dell' Abadia*, the *Saltus Bantini* of the poet. Bantia was a Municipium under the Empire, as we learn from the *Tabula Bantina*, a bronze tablet discovered in 1790 near *Oppido*, and containing a Plebis-scitum, written both in Latin and Oscan.—*Palazzo*, 7 m. E. of *Venosa* on the rt. of the road to *Spinazzola*, is the site which Chaupy assigns to the *Fountain of Bandusia*, on the strength of ecclesiastical records which prove that a copious spring near *Palazzo*, now called *Fontana Grande*, was known in the 12th cent. as the *Fons Bandusinus*, and that there was a ch. dedicated to S. Gervasius and S. Protasius, in *Bandusino fonte apud Venusiam*. Yet the Roman antiquaries, apparently upon grounds equally strong, identify it with two springs in the valley of *Licenza*, near the site of the Sabine Farm of the poet beyond *Vicovaro* and *Tivoli*:

O Fons Bandusiae, splendidior vitro,
Dulci digne mero, non sine floribus,
Cras donaberis haedo,
Cui frons turgida cornibus
Primis, et Venerem et praelia destinat
Frustra. Hor. Od. iii. XIII.

The wooded hills between *Venosa* and the site of *Bantia*, where several tributaries of the *Bradano* rise, were the scene of the death of *Marcellus*, the conqueror of *Syracuse*, and the first Roman general who checked the victorious progress of *Hannibal* in Italy. He separated himself from his camp hereabouts, and fell into an ambuscade, B.C. 208.

6 m. N. of *Venosa* is *Lavello*, on the high road from *Melfi* to *Canosa* and *Barletta*, near the *Ofanto*, where the *Swabian king Conrad*, the father of the unfortunate *Conradin*, died in 1254, at the age of 26.

ROUTE 152.

NAPLES TO POTENZA.

	Kil.	Miles.
Naples to Eboli.—Rly		
Eboli to Auletta	79	49
Auletta to Potenza		27
		<hr/> 76

Rly. open as far as *Eboli*; to be continued by *Potenza* and *Tricarico* to *Gioia* and *Taranto*.

The first part of this route, as far as *Auletta*, is described at p. 423 (Rte. 155). There is a Government diligence between *Eboli* and *Potenza*.

The carriage-road branches off on the l. from the high road to *Calabria* at the 62nd m., before reaching *Auletta*, and crosses the *Landro*, a small tributary of the *Sele*. The country between *Auletta* and *Vietri* is extremely picturesque, passing through a succession of wide valleys and narrow gorges, with villages and castles on many of the pointed peaks.

9 m. *Vietri* (3500 Inhab.), supposed to stand upon the site of the *Campi Veteres*, where *Tiberius Gracchus* was treacherously murdered by the *Lucanians*. From *Vietri* the road reaches the *Marmo*, which is crossed over a large bridge, from which a road of 2 m. leads to *Picerno* on the l. (4800 Inhab.), almost levelled to the ground by the earthquake of 1857. From the river the road, by a long ascent, crosses the ridge of *Monte Foi*, whence, by a gentle descent, it brings us to

3 m. *POTENZA* (12,000 Inhab.—Inn: *La Posta*, very indifferent), the chief town of the province of *Basilicata* and the see of a bishop, situated on the of a hill surrounded by the great chain of the *Apennines*. The *Basente*, which has its source in the mountains near *Vignola*, 4 m. distant, flows beneath the city. *Potenza*, in the middle ages, was a place of considerable importance; it was destroyed by *Frederick II.*, and by *Charles of Anjou* in revenge for its allegiance to *Conradin*. The ancier

Potenza was in a plain below the modern town, at a place called *Murata*. *Potenza* suffered very severely from the earthquake of Dec. 16, 1857.

From *Potenza* there is a hilly road to *Melfi* through *Avigliano* (13,000 Inhab.), 11 m., and *Atella*, where it falls into Rte. 151.

Another road of 20 m. leads through *Pietragalla* (from which a road of 10 m. on rt. to *Oppido*) to *Acerenza* (4000 Inhab.), placed on a lofty hill, an archiepiscopal see jointly with *Matera*. It occupies the site and retains the name of *Acherontia*, alluded to by *Horace* in a passage already quoted. It was occupied by *Totila*, and made a stronghold of the *Goths* in the wars against the *Greeks*. From *Acerenza* a *via naturale* of 18 m. leads to *Spinazzola*, and a fair road of 15 m. through *Forenza* (5000 Inhab.) to *Venosa*. The post distances from *Potenza* are $5\frac{1}{2}$ to *Matera* and 3 to *Melfi*.

[Before reaching *Potenza* from *Vietri* a bridle-path branches off on the right, through *Tito*, *Pietrafesa*, *Brienza*, to *Marsico Nuovo*, a district which suffered greatly from the great earthquake of Dec. 1857. From *Marsico Nuovo* a *via naturale* will bring the traveller to *Viggiano*, *Tramutola*, *Saponara*, near the sources of the *Agri*, which falls into the Gulf of *Taranto*, and *Montemurro*, which appear to have been the centre of that frightful calamity; *Saponara* and *Montemurro* in particular were totally destroyed. From *Tramutola* a bridle-path over the *Piano di Muorno*, where there is a small lake, leads into the valley of the *Calore*, and to *Montesano*; north of which is *Padula*, which was nearly levelled to the ground by the same earthquake. See p. 424.]

ROUTE 153.

POTENZA TO BARI.

Potenza to	Kil.	Miles.
Montepeloso	40	25
Gravina	53	38
Altamura	63	39
Grumo	86	53

A new line of road leads from *Potenza* through *Pietragalla* and *Oppido* to *Montepeloso*; and a mule-path from *Vaglio*, on the high road to *Taranto*, to *Tolve*, whence, crossing the *Monte Pazano*, it follows the course of the *Bradano* till it turns eastward to

25 m. *Montepeloso* (5000 Inhab.), upon a hill and surrounded with walls. It offered a strong resistance to *Roger* in 1133, by whom it was burnt and most of the inhabitants massacred. The path crosses the *Cassoni* and proceeds to

8 m. *Gravina* (12,000 Inhab.), an episcopal city occupying the site of ancient *Plera*, one of the stations on the *Tarentine* branch of the *Via Appia*. It is situated on the lower slopes of a hill in the great valley which here extends from the *Apennines* to the chain of lower hills called the *Murgie*. The country around the city is reputed for its pasturage and for its breed of horses. The city is surrounded with walls and towers, and is a dirty place, although there are many fountains. The lower classes live in caverns excavated in the tufa rock. Its ancient castle was one of the strongholds of the *Orsini* family, dukes of *Gravina*, the elder branch of which, now resident at *Rome*, take their title from it. The fair of *Gravina*, which takes place on the 20th of *April*, is one of the most famous in the kingdom. The basin of tufa rock in which *Gravina* is situated is highly charged with nitre, which is collected and purified in the town. Between *Gravina* and *Altamura* are some remains of the *Via Appia*. A *via naturale* of 12 m. leads from *Gravina* to *Matera*.

From *Gravina* to *Bari* the road is good, but there are no post-horses.

6 m. **ALTAMURA** (15,000 Inhab.), the chief town of a district, is situated on a hill overlooking the great pastoral plains locally known under the names of *Mutine* and *Lame*. It was rebuilt by Frederick II., who erected its fine cathedral in 1232, and the walls by which it was formerly surrounded, and on which Pipino, Conte di Minervino, was hung in the 14th centy. Giovanni Antonio Orsini, last Prince of Taranto, son of Raimondello Orsini by Marie d'Enghien, who became the third wife of King Ladislaus, died in the Castle of Altamura, Nov. 15, 1463, with suspicion of having been strangled by his own servants, at the suggestion of his nephew and heir Ferdinand I. of Aragon. Altamura is the birthplace of *Mercadante*, the eminent musical composer. In the neighbourhood of the city are some Roman ruins, which probably mark the site of *Sub Lupatia*, one of the stations of the Appian Way. A very fair cross road of about 16 m., passing through Santeramo, leads from Altamura to Gioia, on the rly. between Bari and Taranto.

The direct road to Bari now skirts the base of the low hilly range of the *Murgie di Gravina e d'Altamura*, and proceeds through *Toritto* to

14 m. *Grumo Stat.*, on the rly. from Bari to Gioia (4000 Inhab.), occupying the site and retaining the name of *Grumum*, a city of the Peucetians, of which remains have been found.

4 m. *Bitetto Stat.* (5000 Inhab.), at the W. extremity of the plain of Bari, surrounded by plantations of almond-trees and olives. The portal of the *Duomo*, founded in 1335, has some rude bas-reliefs.

3 m. *Modugno Stat.*

6 m. *Bari Stat.*, Rte. 148.

ROUTE 154.

POTENZA TO TARANTO.

Potenza to	Kil.	Miles.
Tricarico	40	24
Matera	97	59
Castellaneta	130	79
Palaggiano	140	85
Massafra	145	87
Taranto	160	96

A road from Potenza to Palaggiano; as yet it is only partially opened; rly. projected, which will follow the same line as far as Gioia, on the rly. from Bari to Taranto. On leaving Potenza the road is carried across the Basente mountains to

24 m. *Tricarico* (6000 Inhab.), the see of a bishop, situated on a rising ground between the Basente and the Bradano. From Tricarico the road passes through the towns of *Grassano*, parallel but at some distance from *Grottole* (12 m.), *Miglionico* (6), beyond which it crosses the Bradano river at Ponte S. Giuliano, ascending gradually to

Matera, 37 m. from Potenza (13,300 Inhab.), the chief town of a district, and an archiepiscopal see in conjunction with Acerenza. It is situated in the valley of one of the affluents to the Bradano, and is surrounded by a rich pastoral country. The Corinthian granite pillars of the cathedral are supposed to have been brought from Metapontum. Its Latin name, *Mateola*, and the tower near the town walls, known as the *Torre Metella*, have been regarded as indications of the foundation of the town by *Cæcilius Metellus* after the termination of the Social War. *Matera* carries on a considerable commerce in the nitre with which the strata abound. The valley in which the city is placed is abrupt, and its sides are full of caverns which form the habitations of the lower classes. Many bear evidence of great antiquity. The ch. of *Sta. Maria d'Idria* is excavated in a rock which rises insulated in the mi^d

of this valley. Matera is a dirty town, and its lower classes are said to be the least civilised of the province of Basilicata. From Matera a *via naturale* over the plain, leaving on the rt. *Ginosa* (4000 Inhab.), the ancient *Genusium*, leads to

20 m. *Castellaneta Stat.* (5000 Inhab.), an episcopal town on the Lata, which appears to mark the site of *Canales*, mentioned in the Antonine Itinerary as a station on the Tarentine branch of the *Via Appia*. In its neighbourhood are remains of Greek towns, in which have been discovered tombs containing vases and rhytons of beautiful form. At Castellaneta the road joins the rly. from Bari to Taranto, passing through

Palaggiano Stat., whence a branch road brings us to
Massafra Stat.
9 m. *TARANTO* (Rte. 148).

ROUTE 155.

NAPLES TO REGGIO.

Naples to Torre dell' Annunziata . . . Kil. 20	By rly.	
Torre dell' Annunziata to Nocera . . . 16		
Nocera to Salerno . . . 17		
Salerno to Eboli . . . 26		
Eboli to Duchessa . . . Posts		1½
[An extra horse for every pair both ways.]		
Duchessa to Auletta . . . 1½		
[An extra horse for every pair from Auletta to Duchessa.]		
Auletta to Sala . . . 1½		
[An extra horse for every pair.]		
Sala to Casalnuovo . . . 1½		
Casalnuovo to Lagonegro . . . 1½		
[An extra horse for every pair.]		
Lagonegro to Lauria . . . 1½		
Lauria to Castelluccio . . . 1		
Castelluccio to Rotonda . . . 1		
[An extra horse as far as the Piano del Gaido.]		
Rotonda to Campotenese . . . 1		
Campotenese to Castrovillari . . . 1		
Castrovillari to Cammarato . . . 1		
[An extra horse as far as La Dirupata.]		

Cammarato to Tarsia	Kil. 1
Tarsia to Ritorio	1½
Ritorio to Cosenza	1½
Cosenza to Rogliano	1½
Rogliano to Carpenzano	1
Carpenzano to Coraci	1
Coraci to Arena Bianca	1½
Arena Bianca to Tiriolo	1½
Tiriolo to Casino Ciriaco	1½
Casino Ciriaco to Torre Masdea	1½
Torre Masdea to Monteleone	1½
Monteleone to Mileto	1
Mileto to Rosarno	1
Rosarno to Palmi	1½
Palmi to Bagnara	1½
Bagnara to Villa S. Giovanni	1½
[An extra horse as far as the Piano della Corona.]	
Villa S. Giovanni to Reggio	1

41½

Total distance from Naples to Reggio about
505 Eng. m.

Inns on the road.—It is almost impossible, in the lines of road which are seldom visited by travellers, to describe the inns with any certainty that they will be found, from year to year, conducted by the same proprietors or even under the same names: those in the principal towns are all which we can venture to give.

No post-road in Italy is so little frequented or abounds in more magnificent scenery as the high road into Calabria, yet few travellers go further S. than Paestum. The absence of good inns has hitherto been a sufficient cause, to say nothing of the slowness of vetturino travelling, and the facilities of proceeding along the coast by steamer. The high post-road is guarded, and the traveller who can submit to the customs of the country, and has learned to put up with Italian inns such as they are found elsewhere out of the beaten track, will find that a journey into Calabria compensates for any inconveniences he may incur. The three provinces are rich in natural beauty. The mountains are clothed with forests, while the fertile valleys, the broken coasts, and the sites rich in classical associations, afford a combination of beautiful and interesting scenes not surpassed in any part of Europe.

The malle-poste (*vettura corriera*) leaves Eboli for Lagonegro daily, corresponding with the different towns of Calabria. Vetturini take 10 days

to perform the journey, and charge from 80 to 100 francs for a place in the interior of the carriage. They usually follow a road in some parts different from that travelled by the courier; we have therefore, in the following route, in which the posts are given according to the latest government regulations, endeavoured to describe the country so as to include all possible changes.

The railway as far as Salerno has already been described in the excursions from Naples.

On leaving Salerno the line, after skirting the shore for 3 m., proceeds along the plain at the foot of the hills on which the picturesque villages of *Pugliano*, *Montecorvino*, and others are scattered. Crossing several streams, we pass near *Vicenza*, a group of houses occupying the site of *Picentia*, the ancient capital of the *Picentini*, before reaching *Battipaglia*, a village on the Tusciano, 12 m. from Salerno, where the road to *Pæstum* branches off on the rt. On the hills N. of *Battipaglia* is *Olevano* (3000 Inhab.), one of the most picturesque villages on this side of the Apennines.

Eboli Stat., 26 kil. (16 m.) from Salerno (7200 Inhab.—Inn, *Locanda Nobile*), situated at a considerable elevation above the level of the plains. The climate is uniformly mild, but during the summer the town becomes unhealthy, in consequence of the malaria which ascends from the subjacent plain of the Sele. The town commands a fine view over the sea, the magnificent forest of Persano, the towns on the slopes of Monte Albarno, and the valley of the Silarus. There is a curious painting, by a certain *Roberto di Oderuco*, in the ch. of S. Francesco di Assisi here. Diligence 3 times a week from Eboli to Melfi, by Auletta and Potenza, corresponding with that from Melfi and Barletta by Canosa.

3½ m. from Eboli the Sele is crossed. The road leaves on the rt, *Postiglione* (8000 Inhab.), situated on the N. side of *Monte Albarno*, and commands during the ascent a fine view over the plains of *Pæstum* and the sea.

1½ post *Duchessa*, a post station. (The distances from here, along the rest of this route, are reckoned in Neapolitan posts of 11 Eng. m. or 18 kil.) *Lo Scorzo*, a short distance beyond it, on the summit of the mountain, is one of the resting-places of the vetturini on the second day's journey from Naples. It has a tolerable inn. The villages of *Castelluccio*, *Galdo*, and *Sicignano* are seen among the heights of *Alburno*. This mountain, the *Alburnus* of Virgil, which forms the most striking object in the landscape from *Pæstum*, separates the open plain between *Lo Scorzo* and *Auletta* from the sea: it is often called the *Monte di Postiglione* or *di Sicignano*, from the nearest villages. The scenery of its dark forests and deep ravines is magnificent. Its lower slopes are clothed with extensive woods of oak and beech, interspersed with ilex.

Est lucos Silarî circa, illicbusque virentem
Plurimus Alburnum voltana, cui nomen asilo
Romanum est, cæstron Graîi vertère vocantes;
Asper, acerba sonans; quo tota exterrita sylvis
Diffugiant armenta, furit mugitibus æther
Concussus, sylvæque, et sicci ripa Tanagri.

Georg. iii. 146.

The road descends into the valley of the *Tanagro*, called also *Negro*, the ancient *Tanager*, which rushes along its rocky bed, forming small cataracts in its course. The river is crossed before reaching

1½ *Auletta* (3000 Inhab.), situated on an elevation above the *Negro*, amidst a grove of olive-trees and vineyards. It was formerly strongly fortified, and withstood a siege by Charles V. from the 4th to the 24th of July, 1535. Here the road to *Potenza* branches off on the l. (Rte. 152), on which there is a public conveyance in correspondence with the vettura corriera and the diligence from Naples. Here the traveller may witness the first distressing effects of the earthquake of 1857, the ch. and most of the houses in the place having been ruined.

A short distance beyond *Auletta* is *Pertosa*, also half ruined by the late earthquake. Below this place is a large cavern dedicated to *San Michele*, from which the *Negro* rushes

into the ravine, after a subterranean course of 2 m. from *La Polla*. Beyond *Pertosa* we cross a fine bridge of 7 arches, called *Ponte di Campes-trino*, spanning a ravine of immense depth, through which flows one of the branches of the Negro; it then ascends the mountain by well-constructed zig-zags. A few miles beyond the summit, from which there is a fine view of the subjacent valley to the S., the road descends into the *Vallo di Diano*, leaving on the rt., beautifully situated at the entrance of the valley, *La Polla*, with 7000 Inhab., which was nearly destroyed by the earthquake of Dec. 1857. At the base of the hill on which the town is built, the *Calore*, which here assumes the character of a considerable stream, suddenly disappears, and pursues its subterranean course as far as *Pertosa*. This fact is recorded by *Pliny*, who describes the stream as being in *campo Atinati*, from a small town in the valley.

The *Val di Diano* is locally celebrated for its beauty and fertility. It is 20 m. long and 4 broad. The Negro, here called the *Calore*, flows through it, and tends, with the number of artificial pools formed by the natives for the purpose of steeping their flax, to produce the malaria with which many parts of the valley are afflicted. On the hills on either side are numerous villages. The road continues to ascend the valley, leaving upon an eminence on the l. *Atena*, the ancient *Atina*, a city of *Lucania*: there are still extensive remains of its walls and towers, and of an amphitheatre. The earthquake has nearly levelled this town to the ground, as well as the villages *La Polla*, *S. Pietro*, and *S. Arsenio*, on the opposite side of the valley.

1½ *Sala* (7700 Inhab.), supposed to stand near the site of *Marcelliana*, a station on the *Via Popilia* in *Lucania*. It is beautifully situated on one of the mountains on the l. side of the valley, but subject to malaria. Nearly opposite, occupying the isolated hill above the W. bank of the river, which is crossed by a Roman bridge, called *Ponte di* ~~Antica~~ *Antica*, is *Diano* (7000 Inhab.), the *Te-*

gianum of the *Lucani*, which gives its name to the valley. In 1497 *Diano* withstood a siege under *Antonio San-severino*, Prince of *Salerno*, against *Frederick of Aragon*, who could only take it by granting favourable terms. 3 m. further the road leaves on the l. *Padula* (10,000 Inhab.), the ancient *Consilinum*, the site of which is supposed to be marked by some ruins on the hill above the town. Below it are the ruins of the once famous *Carthusian* monastery *La Certosa di S. Lorenzo*, ruined by the French during their occupation of *Calabria*, but almost now uninhabitable from the effects of the earthquake of 1857. It is a fine and extensive building, but so despoiled of its ornaments that little remains to attract the attention of the traveller. From *Padula* a path of 12 m., skirting the *Monte S. Elia*, proceeds through the valley of the *Agri* to *Montemurro* and *Saponara* (5000 Inhab.), situated on a hill, below which, on the rt. bank of the river, the remains of an amphitheatre and some fragments of reticulated masonry mark the site of *Grumentum*, one of the principal towns of *Lucania*. *Montesano* and the adjacent *Capuchin* convent are passed halfway between *Padula* and the post station of *Casalnuovo*, at the extremity of the valley, which contracts considerably hereabouts.

[It was along the district through which we have passed, between *La Duchessa* and *Casalnuovo*, and especially along the range of hills bordering the *Val di Diano* on the E., and separating it from the plains of the *Basilicata*, that the effects of the severe earthquake of Dec. 16, 1857, were most severely felt; the limits as regards its greatest violence, for it was felt as far as *Terracina* to the N.W., extended in a meridional direction from *Melfi* on the N. to *Lagonegro* on the S., the principal places that suffered being *Potenza*, *La Polla*, *Diano*, *Sala*, and *Padula* in the *Val di Diano*, and *Tito*, *Marsico Nuovo*, *Saponara*, and *Montemurro* on the opposite side of the same ridge, the two latter places, with *Padula* and *Polla*, being all but completely ruined. The chain of hills that

extends from N. to S. between Avigliano and Lagonegro, is composed of compact limestone, probably of the Neocomian or cretaceous period, covered on its declivities by beds of tertiary marine marl, sands, and conglomerates, the latter forming many of the picturesque insulated peaks, on which are perched the towns high above the valley, to protect them from the effects of war and malaria. In some instances, whole villages, like Pertosa, Padula, Montemurro, and Saponara, placed on these beds of conglomerate, have been overturned like a pack of cards on a table, and the ruins deposited in the ravines beneath. The number of persons killed during this awful catastrophe is said by the government officials to be about 10,000, but we have reason to suppose it to be much larger, and the amount of distress incurred considerably greater than acknowledged by the Neapolitan officials.]

1½ *Casalnuovo*, a village of 2000 Inhab., situated on an eminence. Several small streams, the tributaries of the Negro, are crossed. The road ascends for 6 m. in a serpentine course between the mountains, and crosses the *Trecchina* before it reaches

1½ *Lagonegro* (5300 Inhab. — *Inn* indifferent, the resting-place of the *veturini*), the chief town of a district situated in a wild position at the extremity of a narrow glen, overhung by the lofty heights of *Monte Cocuzzo*, *Monte del Papa*, and *Monte Cervoro*. One of the first battles between the Neapolitans and the French army of Joseph Buonaparte, after the invasion of Naples in 1806, was fought at Lagonegro, when Gen. Regnier defeated a detachment of Neapolitans commanded by Col. Sciarfa. Lagonegro and other towns on this route occupied by the French were the scenes of the most cruel executions. Colletta the historian affirms that he himself saw a person *impaled* by order of a French colonel who had been in the Levant. From Lagonegro the road crosses two branches of the Rio delle Noce by bridges thrown across the deep and narrow ravines in

which they flow, and proceeds thence through a bleak and gloomy defile, leaving on the rt. *Rivello* and its dependent hamlets, occupying the crests of hills overlooking the valleys of the *Trecchina*. Here a road from Sapri, upon the coast, crosses. On the l. is the gloomy valley of Monte Serino, where the river *Sinno*, the *Siris* of the Greeks, takes its rise, and flows thence into the gulf of Taranto.

The road passes on the l. the small pool called *Lago di Serino*, the ancient *Lacus Niger*, half way between Lagonegro and

1½ *Lauria* (9300 Inhab.), on the side of a steep and lofty mountain, and opposite to the imposing mass of Monte Sirino. It is separated into two portions, the upper and lower towns, with a cascade dashing from the rock on which the upper town is built. It is surrounded by vineyards. There is no inn, but there is a tolerable *osteria* about 2 m. further on the high road.

1 *Castelluccio* (6000 Inhab.), divided into the upper and lower towns. The lower town, in the plain, is the largest, and contains the posthouse. The upper town, on a rocky eminence, is very cold. Castelluccio is built above one of the branches of the Lao, the *Lais* of the Greeks, between the S. flanks of *Monte Sabino* and the range of mountains called the *Costiera d'Agromonte*. The woods around abound with game. On the slope of the hill on which the upper town is built, Sciarfa defeated the republican army in 1799. S. of Castelluccio is *Laino*, picturesquely placed on the hills bounding the Lao, by which it is divided into two portions; the one called *Laino Borgo*, the other *Laino Castello*.

Rotonda, a town of 4500 Inhab., prettily built round a conical hill in the centre of that rich tract of the frontier of Basilicata which lies between the two branches of the Lao.

1 m. beyond Rotonda we enter the province of *Calabria Citra* or *Citeriore*. A tedious ascent leads to the long &

narrow strip of table-land stretching from N. to S. called *Campo Tenese*, one of the bleakest mountain plains in the kingdom. In winter it is covered with snow, and at all times it wears a desolate and chilly aspect. In 1806 Campo Tenese was occupied by the entrenched camp of General Damas, commanding the Neapolitan army and volunteers, amounting to 14,000 men. General Regnier advanced with the French army, drove the royal forces from Campestrino and Lagonegro in his passage, and ascending the heights above Campo Tenese, descended without opposition into the plain. The Neapolitans fled at the first fire, abandoning their entrenchments with their artillery and baggage.

1 *Campo Tenese*, a post station. At the extremity of the plain, a winding descent leads down the defile, called the *Dirupata di Morano*, and through the narrow valley at the base of *Monte Pollino*, 6875 ft. high, to *Morano* (9000 Inhab.), the Lucanian *Muranum*, beautifully situated in a well-wooded dell beneath the W. flanks of the Pollino, among which the *Coscile*, the ancient *Sybaris*, rises. The town is highly picturesque, being on a conical hill, the summit of which is occupied by a fine feudal Gothic castle. The road beyond is shut in by lofty and well-wooded mountains.

8 m. *Castrovillari* (8800 Inhab.), upon an eminence surrounded by lofty mountains. It is divided into two portions, the more modern of which contains many good streets and residences of the proprietors of the district. The Castle is supposed to belong to the Norman period.

[A good road of about 10 m. turns off from Castrovillari, through *Frascineto* and *Porcile*, to

CASSANO (6100 Inhab.—Inn, tolerable, the 5th day's resting-place of the *veturini*), an episcopal city, situated on the *Eiano*, and supposed to be the *Castellum Carissanum* of Pliny, and the *Cosa* in *agro Thurino* of Cæsar.

Cassano is one of the most picturesque places in S. Italy, and is not only surrounded by beautiful scenery, but enjoys a climate which affords all the conveniences of life. It has hot sulphurous baths, which are in great local reputation. The ruins of its feudal castle rise above it on the magnificent mass of rock round which the city is built. The view from the castle is most extensive, commanding the rich scenery of the valleys of the *Coscile* and *Crati*. The picturesque Roman tower is said to have been the place from which the stone was thrown which killed *T. Annius Milo*, who was besieging the city in the cause of Pompey, and whose name is better known by Cicero's oration in his defence. It is still called *Torre di Milo*. The village of *Civita*, however, an Albanian colony, on the l. of the road from Castrovillari, soon after passing *Porcile*, is considered by some to mark the real site of *Cosa*, on account of some remains of ancient buildings near it.

From Cassano a *via naturale* leads to Taranto (Rte. 156), and another S. to Catanzaro (Rte. 157).

After leaving Cassano the road proceeds S. to *Spezzano Albanese*, at the 152nd m. on the post-road, an Albanian village of 2400 Inhab. It contains a tolerable *osteria*. There is a fair road from Spezzano to Rossano (of 22 m.) on the Gulf of Taranto.]

The post-road from Castrovillari proceeds directly S. to

1 *Cammarata*, a post station; from whence crossing several tributaries of the *Coscile*, it reaches

1 *Tarsia* (2000 Inhab.), supposed to be the ancient *Caprasia*, situated not far from the l. bank of the *Crati*. It consists of one long street, at the extremity of which are the ruins of the ancient castle of the Spinelli family. It is the birthplace of Marco Aurelio Severino, a distinguished anatomist and surgeon of the 17th cent. The road now ascends the l. bank of the *Crati*, through a highly cultivated and beautiful country, bounded by well-wooded

hills, and leaves on the l., and beyond the river, *Bisignano* (5000 Inhab.), supposed to be the ancient *Besidia*, an episcopal city, situated on a hill near the junction of the *Mucone* with the *Crati*. It gives the title of prince to the Sanseverino family. A long ascent leads above the *Crati* to

1½ *Ritorto*, a post station.

On the chain of hills which bounds the valley on the E. are *Luzzi*, *Rose*, *Castiglione*, the ch. of which contains paintings by *Lo Zingaro* and *Pasqualotti*, and numerous other villages. Among those on the W. range are *Montalto* and *S. Sosti*, two colonies of the Waldenses who settled in the province towards the close of the 14th cent. *Guardia*, 10 m. N.W. near the coast, was another colony. At the Reformation these colonies were joined by missionaries from the valleys of *Pragela* and from *Geneva*, under whose teaching the reformed doctrines spread around *Cosenza*. The Court of Rome despatched two monks into *Calabria* to suppress the Waldensian churches. They arrived at *S. Sosti*, and warned the inhabitants against the consequences of persisting in their heresy, and desired them to attend the mass, which would be celebrated on a certain day. At the time appointed, the whole population quitted the town, and retired into the surrounding mountains. The monks then proceeded to *Guardia*, where they induced the inhab. to comply with their demands, by representing that their brethren at *S. Sosti* had renounced their errors by attending mass; but the deception was discovered, and the inhab. joined their neighbours in the woods. The monks sent troops in pursuit of the fugitives from *S. Sosti*, who were hunted down, until a party who had taken possession of an inaccessible hill organized an attack, in which the soldiers were put to flight. This success exasperated the Church; and at the desire of the Pope, the Viceroy de Toledo marched into *Calabria*, with a large body of troops. *S. Sosti* was delivered up to fire and sword; the fugitives were tracked to their recesses, and either killed upon the spot, or left to die of hunger in the caverns. The inquisi-

tors now proceeded to *Guardia*. The town was fortified, but they gained possession of it by inducing the citizens to agree to a pretended exchange of prisoners. 70 of the principal inhab. were seized and conveyed in chains to *Montalto*, where they were submitted to the most horrible tortures. Some were sawn through the middle; some thrown from high towers; others beaten to death with iron rods and burning torches; others had their bowels torn out; and one, *Bernardino Conti*, was covered with pitch, and publicly burnt to death in the streets of *Cosenza*. Neither females nor children escaped the fury of the inquisitors. These events took place about 1555. A few years afterwards another more successful attempt was made to extirpate the heresy. In 1560 the Protestants of *Montalto* were put to death, one by one, under the superintendence of the Marchese di *Bucchanico*. A Roman Catholic eye-witness, quoted by Dr. *McCrie* in his *History of the Reformation in Italy*, states that "they were all shut up in one house. The executioner went, and bringing out one of them, covered his face with a napkin, led him out to a field near the house, and causing him to kneel down, cut his throat with a knife. Then taking the bloody napkin, he went and brought out another, whom he put to death after the same manner. In this way the whole number, 88, were butchered." The same eye-witness states, that "the number of heretics taken in *Calabria* amounts to 1600, all of whom are condemned, but only 88 have as yet been put to death." The Viceroy Duke d'Alcala ordered most of the survivors to be sent to the galleys, and the women and children to be sold as slaves.

Between *Tarsia* and *Cosenza* the road crosses numerous tributaries of the *Crati*. The *Busento*, which is passed before entering *Cosenza*, flows, near its junction with the *Crati*, over the grave of *Alaric* King of the Goths. A portion of his army was advancing S. for the invasion of *Sicily*, when the design was defeated by his premature death at *Cosenza*. "The ferocious character of the barbarians," says *Gibbon*, "was dis-

played in the funeral of a hero whose valour and fortune they celebrated with mournful applause. By the labour of a captive multitude, they forcibly diverted the course of the Bosentinus. The royal sepulchre, adorned with the splendid spoils and trophies of Rome, was constructed in the vacant bed; the waters were then restored to their natural channel, and the secret spot where the remains of Alaric had been deposited was for ever concealed by the inhuman massacre of the prisoners who had been employed to execute the work." 4 m. before reaching Cosenza a road branches off on the rt. to Paola on the sea-coast (p. 429).

11 m. **COSENZA** 14,000 Inhab.—*Iuna*: One Lionetti and Albergo Vetere the best, but very indifferent; the capital of Calabria Citra, and the see of an archbishop, is situated in a deep glen at the junction of the Bosento with the Crati, by which it is divided into two portions. The lower part of the city is much exposed to malaria; but the upper, on the E. bank, is healthy, and contains the fine building of the Tribunale, and numerous public establishments. The houses and palaces of the rich proprietors of the province are usually well built. The streets, however, are frequently narrow and crooked; there are extensive silk-works.

Cosenza occupies the site and retains the name of *Consentia*, the metropolis of the Bruttians, where the mutilated remains of Alexander, King of Epirus, were interred after his death near Pandosia. It was a town of importance during the war with Spartacus, and in B.C. 40 was unsuccessfully besieged by Sextus Pompeius. It was taken by the Saracens in 1009. In 1270, as Philippe le Hardi was returning through Calabria to France with the dead bodies of his father, brother, brother-in-law, and son, his first wife, Isabella of Aragon, died as they were passing through Cosenza. The town suffered greatly in 1461, when it was taken by Roberto Orsini.

The cathedral contains the tomb of **LOUIS III., DUKE OF ANJOU**, who died here in 1435, 18 months after his marriage to Margaret of Savoy, which was

solemnised in this cathedral in 1433. *Aulus Junius Parrhasius*, the celebrated grammarian, was born here in 1470; also *Antonio Serra*, one of the earliest writers on political economy, his work having been printed in 1413; and *Bernardino Telesio* 1509–1588, one of the most acute philosophers of the 16th centy. Cosenza was the seat of the sanguinary military commission established in Calabria during the French occupation in 1808.

From Cosenza a path of 4 m. along the bed of the *Arconte*, a tributary of the Crati, leads to *Mendocino* (3000 Inhab.), situated on a triple hill, and considered by most Italian antiquaries to mark the site of *Pandosia Bruttiorum*, which witnessed the defeat and death of Alexander King of Epirus by the Bruttians, B.C. 326. The similarity of the name *Arconti* with the ancient *Acheroa*, which was associated by the oracle with the prediction of the fate of the Grecian prince, gives additional confirmation to the locality.

EXCURSIONS TO LA SILA, AND TO PAOLA AND THE WESTERN SHORE.

The traveller who is disposed to spend a few days at Cosenza can make some very interesting excursions in its neighbourhood.

I. Eastward of Cosenza, beyond the dense cluster of villages, here called *Casali*, which cover the hills on the l. bank of the Crati, is the vast tract of mountain table-land still called by the ancient name of **SILA**, which is perhaps less known and explored by travellers than any mountain district in the S. of Europe. It is about 40 m. long, and from 15 to 20 broad, commencing near the Mucone, S. of Bisignano and Acri, and stretching through the whole of Calabria Citra into Calabria Ultra II., nearly as far as Catanzaro. Many of the higher peaks are covered with snow from Nov. to April. The upper range of hills is clothed with impenetrable forests of fir; the lower abound in oaks, beeches, and elms.

and present a succession of rich pastoral plains, intersected by beautiful ravines and watered by copious streams. These table-lands are used as summer pasturage. At the breaking up of winter not only the shepherds, but many of the landowners themselves, remove to *La Sila*: whole families accompany this annual migration. The higher mountains command both seas. The scenery of the district is magnificent, combining every possible variety of forest and mountain; the woods abound in game, and the rivers in fish; and many of the proprietors look forward to their summer residence in the *Sila* with feelings of no ordinary pleasure. At Longobuco, on its E. flanks, are some lead-mines. The forests and pasturages of *Sila* were well known to the ancients, and are described by Pliny, Dioscorides, and Strabo, who says that it was 700 stadia in length. It supplied the Sicilians and Athenians with timber for their fleets; and it is still the source from which the Neapolitan shipbuilders derive their principal supplies. Virgil describes it in the following beautiful passage:

Ac velut ingenti Sila, summove Faburno,
Cum duo conversis inimica in prælia tauri
Frontibus incurrunt, pavidi cessere magistri;
Stat pecus omne metu mutum, mussantque
juvencæ,
Quis: nemori imperitet, quem tota armenta
sequantur:
Illi inter sese multa vi vulnera miscent,
Cornuæque obnixi infingunt, et sanguine largo
Colla armosque lavant: gemitu nemus omne
remugit. Æn. xii. 715.

As there is no accommodation to be found within the range of *La Sila*, the only mode of visiting it will be by procuring letters of introduction at Cosenza to the resident proprietors in the summer season, who are very hospitable.

II. A road of 21 m. leads from Cosenza to Paola, which, owing to the nature of the road, will require 6 hrs. in going, and 8 in returning. It follows the high road from Naples for the first 4 m., when it strikes off on the l., and, following for 3 m. the l. bank of the *Emuli*, leaves on a hill on the l. *Rende* (4000 Inhab.), supposed to be the ancient *Arintia* (?), and ascends to *S. Fili*

(5000 Inhab.), 9½ m. from Cosenza. From *S. Fili* the road, through a series of windings and ascents, crosses the ridge of the mountains which separates the upper valley of the *Crati* from the Mediterranean, and descends to

Paola (8000 Inhab. *Inn.* indifferent), the chief town of a district, situated at a short distance from the shore, on the borders of a deep ravine which is crossed by a fine bridge. It is supposed to be the *Patycus* of the Greeks. It contains some good houses and a feudal castle, and, like the other towns on this coast, it has extensive silk-works. It is the birthplace of *S. Francesco di Paola*, the founder of the order of the *Minims*. The steamers from Naples to Messina touch here twice or thrice a-week each way, and afford an easy way of reaching Cosenza from Naples. Along the coast, N. and S. of Paola, there are several interesting villages, beautifully situated, but, as there is no carriage-road along the shore, they can only be visited on horseback, or in a boat. We shall notice a few of them, beginning with the most distant one northwards.

Scalea (3000 Inhab.), picturesquely built in terraces, whence its name is supposed to have been derived, and surmounted by a ruined castle. 5 m. further N., round the cape of *Scalea*, is the island of *Dino*, on which some ancient remains still exist. *Cirella* (1000 Inhab.), divided into *vecchia* and *nuova*, occupying the site and preserving the name of *Cerilla*, which was laid waste by Hannibal.

.... nunc sese ostendere miles
Leucosiæ e scopulis, nunc quem Picientia Pæsto
Misit, et exhaustæ mox Pæno Marte Cerillæ.
SIL. ITAL. viii. 579.

The ancient *Portus Parthenius* of the Phocians is placed near it. 10 m. S. of *Scalea* is *Diamante* (2000 Inhab.), known for its strong red wine, which is not drinkable till it is at least 4 or 5 years old. *Belvedere* (4000 Inhab.), on the slope of a hill commanding such an extensive view as to account for its name. From the summit of *La Montea*, a mountain 4 m. N.E.

he went with the Tunisian and the British sea and shore batteries. The island is a high and commanding one. The whole shore was then used to form a fortified camp, and the island was the most important of which a French officer, killed by a French soldier of the expedition.

Following the coast from Piana to Capo Ferro, is the entrance of the Gulf of San Eufemia, or Gulf of Lucido (1818). Lucido is a small town on the coast, which some of the local antiquaries from the appearance of ancient ruins in its neighbourhood, suppose to mark the site of Temea, which, according to some, was further to the north (1818). Lucido is marked by the only ruins of Monte Corno, 1818 to 1819, which is a small town of the same name. Belmonte (1818) Lucido, placed on a high hill and surrounded by steep rocks. Amantea (1818) Lucido, supposed to mark the site of Cluspetia, a city of Brutium, mentioned by Livy. Amantea is memorable for the siege it maintained against the French in 1806, when many of the small ports along this coast were occupied by the royalists, who were supplied with arms and ammunition by Sir Sidney Smith. The town and fortress are built on a high rock on the very margin of the sea; three sides of it are protected by the rocks, and the fourth by an old wall between two weak bastions. Col. Mirabelli, a native of the town, defended it with a handful of soldiers and three cannon. General Verdier first invested the place in Dec. 1806, with 3200 picked men, and with every means for reducing it which military science and artillery could supply. After a long and ineffectual attempt, and after many efforts to scale the fortress, the French abandoned the enterprise, and retired to Cosenza. In the following spring a second attempt was made, in which famine assisted the besiegers, and after a siege of 40 days the little garrison capitulated on honourable terms.

The coast continues bold, but with scarcely any villages, S. of Amantea

to Capo Ferro, the *Lunettes* of Capo Ferro, which is a small, but not the *Lunettes* which were the only fortification and the point. Halfway between Amantea and Capo Ferro is the town of the *Lunettes* of Capo Ferro, near which is a small town, which the British *Viceroy* of which there are some remains. There is also a small town on the bank of the *Saracen* in the middle between *Torre del Piana* and *Torre Lige*, the *Lunettes* of which are the most and bigger ruins, it is supposed to have been—

Temesse from. *Soult* *Angusta* *Peint*.
Epigraphes *Angusta* *Peint*. *Temesse* *Angusta* *Peint*.
[The *Angusta* *Peint*]

Temesse, according to the poets, was founded by the shade of Polixene, a companion of Ulysses, in expectation of whose treacherous murder the inhabitants were compelled to offer the annual sacrifice of a virgin, until Euclymenes the Locrian relieved them by conquering the evil spirit.

In 1191, according to our countryman Roger de Hoveden, this line of coast was followed by *Richard Cœur-de-Lion* on his way to the Holy Land, to take part in the 3rd Crusade. Richard, on hearing that his feet had reached Messina, started from Salerno, where he had been some time, and passing near Cosenza and Melfi, struck across country to Scalea, whence he followed the shore to Sta. Eufemia:—13 die Sept.: *Salerno recessit, et transiens ante civitatem archiepiscopalem quæ Melfi dicitur, et ante civitatem archiepiscopalem quæ Conza dicitur, 18 die Sept. venit ad civitatem et Castellum quæ dicitur Escole (Scalea).* . . . *Nocte sequenti invenit rex in villa quæ dicitur Lacerari (Cetraro) in Prioratu Montis Canis; 19 die Sept. transiens rex per Prioratum qui dicitur S. Michael de Josephat, venit ad alium Prioratum ejusdem ordinis, qui dicitur S. Maria de Fosses, ubi est castellum, quod dicitur S. Luchet (S. Lucido). 20 die Sept. transiens rex per castellum qui dicitur Lamante (Amantea), venit ad villam quæ dicitur S. Eufemia.*—From S. Eufemia Richard went to Mileto on the 21st, and on the 23rd to Messina.

The high road, on leaving Cosenza, begins to ascend above the plain of the Crati, through a well-cultivated country, abounding with villages and bordered by mulberry-trees. The high ranges of hills on either side are clothed with oaks and chestnut-trees.

1½ *Rogliano*, a town of 2000 Inhab., with a tolerable *Inn*. It is situated on a lofty hill, commanding an extensive view of the magnificent country around it. *Vincenzo Gravina*, the celebrated jurist and poet, was born here in 1644. *Rogliano* was nearly destroyed by the earthquake of 1638. Nearly opposite *Rogliano*, on the W. of the high road, is *Belsito*, whose situation fully justifies its name: and beyond it is seen the lofty peak of *Monte Cocuzzo*. From *Rogliano* the road descends to the deep ravine of the *Savuto*, which is crossed by a wooden bridge. About 8 m. lower down this stream, and at a short distance from the coast, is the village of *Nocera*, 3 m. from which, close to the sea, at the *Torre del Piano*, are the ruins of *Terina*, mentioned by *Thucydides*: some of the finest specimens of the coins of *Magna Græcia* are found here. By a long and steep ascent we cross a high ridge of the *Apennines*, called *Crocelle di Agrifoglio*, and arrive at

1 *Carpanzano*, a post-station. The village of the same name is left on a hill on the l. The road passes through a glen catching a view of the sea, leaves on the rt. the numerous villages forming the commune of *Scigliano* (15,000 Inhab.), and descends to

1 *Coraci*, the post-station, and a village on the frontier of the provinces of *Calabria Citra* and *Calabria Ultra II*. After passing *Soveria*, we ascend the side of the mountains which rise between the valleys of the *Lamato* and the *Corace* and form the watershed between the Gulfs of *S. Eufemia* and *Squillace*, to

1½ *Arena Bianca*, a post-station. The road continues to ascend to

9 m. *Tiriolo* (4000 Inhab.—*Inn*, very

indifferent), situated on the backbone of the ridge of the *Apennines* that separates the two seas. It stands midway between the *Corace*, which falls into the Gulf of *Squillace*, and the *Lamato*, which falls into that of *Sta. Eufemia*, a position which explains the proverb that the rain which falls on the roofs of its houses runs off on one side into the *Ionian*, and on the other into the *Tyrrenian* sea. An inscription discovered at *Tiriolo* in 1640, containing a decree of the Senate relative to the *Bacchanalian* conspiracy described by *Livy xxxix.*, proves that the *Ager Taurianus* of *Strabo* must have been in this district. Many ancient coins and small bronzes have been found near the town.

[Shortly before reaching *Tiriolo* a road of 11 m. diverges on the l., and, crossing the *Corace*, the ancient *Crotalus*, proceeds to

1 p. *CATANZARO* (13,200 Inhab.—*Inns*: *Il Giglio d'Oro*, fair; the *Serravalle*). the see of a bishop, the capital of *Calabria Ultra II.*, and the residence of numerous wealthy families. The city is finely built on the slope of a lofty and rocky hill between the *Alli* and the *Corace*, rising like an impregnable fortress above a deep ravine, through which the torrent *Fiumarella* dashes along in its passage to the sea. It is protected by the high range of *La Sila* from the N., and is as much praised for its agreeable climate as for the beauty of its position. The theatre is new; and the college is said to be one of the largest and best conducted in the kingdom. The castle was founded by *Robert Guiscard*. In later times it offered so effectual a resistance to the French under *Lautrec* that *Charles V.* gave the city the privilege of coining money. The *Cathedral*, or *Duomo Nuovo*, contains a good painting in the *Grecco* chapel by *Il Calabrese*, and the chapel of the *Rosario* one of the *Virgin*. The city sustained serious injury from the earthquake of 1783. In the quarter of *S. Giuseppe* the ground sunk to the depth of from 2 to 4 ft., but

the embroidery was so regular that the houses which covered it were unimpaired. There are fabrics of velvet, embroidery, and carpets at Catanzaro, and of a peculiar silk tissue, very strong and cheap, used for covering furniture. The country in the district around is very richly cultivated, producing much olive oil and silk; and there are numerous presses for extracting oil from walnuts, which is exported in large quantities after undergoing a certain process of purification, being employed in England and France in the working of woollen cloths. Coins of the cities of Magna Græca may be procured at Catanzaro: the Rector of the College, and Sig. Domenico Mannicola, have collections of them. Catanzaro is the point from which travellers desirous of examining the E. coast sometimes take their departure (Rita, 157 and 158.). There is a regular diligence communication between Tiriolo and Catanzaro. The projected railway between Taranto and Reggio will pass near to Catanzaro.]

The post-road from Tiriolo to Reggio commands as it proceeds a fine view of both seas over the narrow range of hills separating the gulfs of Sta. Eufemia and Squillace, which are only 18 m. apart where the land is narrowest. The Lamato is crossed, and its rt. bank followed for 5 m.

[Here a cross road of 13 m. turns off on the rt. to Nicastro (7000 Inhab.), an episcopal city. It is built on the slopes of the mountains, and commands an extensive view over the plains of Maida and the Gulf of Sta. Eufemia. In its ruined castle, Henry, the eldest son of Frederick II., was confined by his father. This prince, who had been crowned, when a boy, King of Germany, revolted against his father; but, having submitted, was banished into Apulia, and thence removed to Nicastro. He was drowned in fording the Savuto on horseback near Martorano. 3 m. W. of Nicastro is S. Biagio or Sambiasi, where are hot sulphurous baths; and 1 m. further W. is Sta. Eufemia (3000 Inhab.),

situated about 1 m. from the mediæval town of the same name, from which the ancient *Sons Terminus* was called *Gulf of Sta. Eufemia*. The town itself is said to have taken its name from the Benedictine monastery founded by Robert Guiscard, and dedicated to Sta. Eufemia, who suffered martyrdom at Chalcedon, and whose head was brought from Constantinople, and deposited in the new foundation. The first abbot of the monastery was Robert de Grandmesnil, prior of S. Evroult in Normandy, whose sister, Eremberga, became the wife of Count Roger of Sicily. The monastery and village were swallowed up by the earthquake of 1638, described by Kircher, an eye-witness of the catastrophe. 'A tolerable road in the summer season runs from Nicastro to Masdea, before reaching Pizzo.]

After crossing again the Lamato, we reach

14 *Casino Chiriaco*, the post-station. Before reaching it the road skirts the insulated hill at the N.E. extremity of the plain on which is situated *Maida* (3000 Inhab.), the scene of a victory gained by the British army under Sir John Stuart over the French commanded by General Regnier in 1806.

The *Battle of Maida* is the only one of any importance ever fought by British troops on Italian ground. Sir John Stuart, the commander-in-chief of the British army then in occupation of Sicily, landed on the 1st of July in the Gulf of Sta. Eufemia, with 4800 men. Having received intelligence that Regnier was encamped at Maida, 10 m. distant, and had received a reinforcement which increased his army to 7000 men, Sir John, on the 4th, determined to approach his position, and advanced along the shore. But as the French occupied a strong position on the side of the wooded hill of Maida, having the Lamato in their front, and their flanks strengthened by a thick underwood, Sir John could not have made any impression if Regnier had kept his ground. The French, however, confident of success, crossed the river, and advanced to meet the British on the plain. The two

corps, at the distance of about 100 yds., fired reciprocally a few rounds, when the firing was suspended, and they advanced towards each other until their bayonets began to cross. The French became appalled; they broke and endeavoured to fly. Lieut.-Col. Ross, who had that morning landed from Messina with the 20th regiment, came up in time, and by a well-directed fire upon the enemy's flank, prevented their rallying. Dismayed by the intrepidity with which they were assailed, the French retired precipitately. Their loss was estimated by Sir John at 4000 men; the British loss was 45 killed, and 282 wounded. The result of the battle afforded only a temporary advantage to the Bourbons. The French were obliged to evacuate Calabria. Sir John, on the other hand, contented himself with securing the fortress of Scilla: and having left there a strong garrison, returned to Messina. Before the end of the year, the French under Massena had again taken possession of the province.

The road proceeds along the plain in view of the Gulf of Sta. Eufemia. The soil produces wheat and Indian corn, but a great part of it is marshy, and afflicted with malaria. On the l. are *Filadelfia* (3000 Inhab.), built on the slope of a hill in 1784 by the inhab. of Castelmonardo, which was destroyed by the earthquake of March 28th preceding; and *Francavilla* (2000 Inhab.). This is the narrowest part of the Italian peninsula, the distance across being only 18 m., and the height above the sea so small, that Charles III. proposed to cut a canal through it.

1½ *Torre Masdea*, a post-station on the rt. bank of the *Angitola*. [2 m. after crossing the stream a road branches off on the l., which, ascending through the villages of *S. Nicola* and *Vallalonga*, proceeds E. to *Cardinale* (3000 Inhab.) on the rt. bank of the *Acinale*, whence we may ascend alongside this river and visit *S. Stefano del Bosco*.] On the rt. of the high road we pass

Pizzo, 6 m. from Monteleone (6000 [S. Italy.]

Inhab.; *Inn*, l'Aurora, a miserable place), surrounded by gardens, and memorable as the last scene in the life of Murat, King of Naples. On the 8th October, 1815, after a stormy passage from Corsica, in which his squadron of six ships had been dispersed, Murat found himself in the Gulf of Sta. Eufemia. His intention was to land at Salerno, where he expected to meet with many partisans: but becoming desperate at the loss of his five ships, he resolved to land at Pizzo. It was a feast-day in the town, and the local militia were exercising in the piazza, when he and his 28 companions rushed among them, and raised a shout for King Murat. The bystanders remained mute, and gradually dispersed. Surprised at the coldness of his reception, Murat hastily quitted Pizzo, and proceeded towards Monteleone; but a captain, called *Trentacapilli*, a devoted adherent of the Bourbons, summoned their retainers, and pursued him. Murat saw that there was no hope but in instant flight, and rushed down the precipitous ravines to the sea-shore, only to see his vessel under sail in the distance. Having shouted in vain to the captain, who was a Maltese, he endeavoured to launch a boat lying on the beach, but had not sufficient strength. He was soon surrounded; the jewels which he wore on his breast were torn from him, and he was thrown into a cell in the castle of Pizzo. The event was communicated by telegraph to Naples. In the mean time General Nunziante, the governor of Calabria, arrived, and ordered the prisoner to be removed to a more suitable apartment and treated with respect. A despatch from Naples ordered a military tribunal to sit in judgment on the prisoner as a public enemy. Seven judges were at once selected; three of whom and the attorney had been raised by Murat from humble stations. They met in the room adjoining that in which he was sleeping. Early on the following morning Nunziante prepared him for the result of their deliberations, but Murat was already aware that he could expect no mercy. After writing a very touching letter to his wife and children, he endeavoured to impress upon one of the

officers the important services he had performed in improving the state of the country.

The military tribunal condemned him to death by virtue of a law which he had himself enacted. He was led to a platform of the castle, where he found two files of soldiers drawn up: he refused to be blindfolded, and gave the word of command himself. He said in a firm voice, *Salvate al risc, mirate al cuore*, and fell dead, grasping in his hands the miniature portrait of his children. He was buried in the church of Pizzo, towards the erection of which he had contributed 2000 ounces. A square stone in the pavement of the middle aisle marks the position of the vault. The title of *Città Fedelissima* was conferred upon Pizzo, and a monument was erected on the Marina recording the privileges which accompanied a title derived from so tragical an event.

There is a bridle-road from Pizzo to Tropea through *Briatico*, but bad and stony in many places.

The Naples contract mail-steamer calls off Pizzo twice a week, both in going (on Wed.) to and returning (on Sund.) from Messina. The road crosses the high ground a few miles from the coast, to

1½ MONTICONE (7600 Inhab.—Inn, tolerable; the resting-place of the *vetturini* on the 8th day), the chief town of a district, finely situated in a commanding position, rendered still more picturesque by a feudal castle erected by Frederick II., and overlooking the town. In one of the churches there is a good picture by *Pacecco di Rosa*. Monticone suffered severely from the earthquake of 1783. A road of 3 m. leads N. to the sea-shore, passing through the village of *Bivona*, or *S. Pietro di Vibona*, which marks the site of *Hipponium*, one of the most important colonies of the Epizephyrian Locri. *Hipponium* was taken and destroyed by Dionysius, B.C. 389, who removed its inhab. to Syracuse; but it was restored 10 years later by the Carthaginians. It fell into the hands of the Bruttians about B.C. 356. In A.C. 192 it received a Roman colony,

and was called *Vib. Valentia*. There are still remains of its port, consisting of large square blocks. *Hipponium* is supposed to have extended from *Bivona* to *Monteleone*, near which remains of the walls were still visible in the 17th century. It was destroyed by the Saracens in 963. *Hipponium* was for some time the residence of Cicero, who lived here on the estate of his friend *Sica*, previous to his departure as an exile from Italy: he describes the town as an *illustra et nobile municipium*. Its neighbourhood was celebrated for the grove and temple of Proserpine, who is said to have frequented the spot to gather flowers and garlands. The temple existed at the Norman Conquest, and was destroyed by Count Roger. The tunny-fish on this shore is as celebrated in our days for its delicacy as it was in those of the poet *Archestratus*. Another road of 15 m. leads from 4 m. beyond Monteleone on the post-road, and another along the coast, through *Briatico*, to

[*Tropea* (6800 Inhab. no Inn), an episcopal city, beautifully situated in a deep and rocky bay under the lower range of hills which extend along this coast to *Cape Vaticano*. Its appearance from the sea is particularly beautiful. Below the cliffs stretches a long line of beach upon which the fishing boats are moored; on the precipitous and nearly insulated rock advancing from the mainland into the sea stands a portion of the city with its churches and convents, while the other part occupies the southern cliffs. In front of the city is a conical rock full of caverns, upon which a ch. is built. The lower slopes behind are richly cultivated and wooded, and enlivened with villages and churches; behind these are other and more lofty hills, forming altogether a fine landscape. *Tropea* and its neighbourhood are noted for the mildness and salubrity of the climate.

The Neapolitan steamers sometimes touch at *Tropea* on their route to and from Messina. *Tropea* is the nearest point to the Lipari Islands, and boats may be hired here to visit *Stromboli*, about 33m. distant, but they are in general very

rickety craft, whilst others may be procured at Stromboli for Salina, Panaria, or Lipari, from which a mail felucca starts twice a week for Milazzo in Sicily, about 15 m. from Messina. Steamer from Lipari every second Sunday and Monday for Melazzo and Palermo, and on every second Wed. for Messina. A road of 15 m. leads hence to Rosarno, on the high post-road, passing through *Nicotera* (5100 Inhab.), which retains its ancient name, an episcopal see jointly with Tropea, placed on the S. slope of a hill 1 m. from the coast, and almost entirely rebuilt after 1783.]

The high road from Monteleone to Mileto and Rosarno proceeds through a country called *La Piana di Monteleone*, having on each side numerous villages whose names bear unmistakable evidence of their Greek origin. Most of these colonies were founded under the Lower Greek empire, anterior to the Norman conquest, and were encouraged and protected by their new masters. Among these may be mentioned Orsigliadi, Ionadi, Triparni, Papaglionti, Filandari, on the rt. of the road; and on the l. beyond the *Mesima*, Stefanoconi, Paravati, Ierocarne, Potame, Dinami, Melicuca, Garopoli, and Calimera. Many native writers consider these names as old as the republics of Magna Grecia, but there is no evidence to justify such a remote antiquity. They are, however, much more ancient than the Epirote and Albanian colonies established in the 15th centy. Many of the Greek villages surrounding S. Eufemia and Mileto existed probably previous to the arrival of the Normans, as well as many others on the hills E. of Bagnara. Some Greek villages in Calabria were founded by the allies brought over by Scanderbeg to assist Ferdinand I. at the siege of Otranto in 1481. Scanderbeg's daughter Irene, who married the Prince of Bisignano, gave great encouragement to the Albanian emigration, which flocked into the kingdom of Naples after the expulsion of that family by the Turks. The settlers under Scanderbeg had established themselves almost exclusively in *Capitanata*. In the middle

of the 16th centy. several Greeks from the Morea came over and settled in Basilicata; towards the end of the 17th centy. another colony of Moreotes from Maina settled at Barile in Basilicata; and in 1744 Charles III. settled another at Villa Badessa in Abruzzo Ultra. Most of these colonies retain their dress, language, and national customs, but not their religion.

The great earthquake of 1783 was severely felt in this district. At Soriano the course of the *Cariddi*, a tributary of the *Mesima*, was changed by a vast landslip, an entire hill covered with olive plantations being thrown into the valley beneath. At Monte Sant' Angelo a crescent-like chasm was formed between the mountain road and the *Mesima*. At Ierocarne the surface of the plain was cracked in all directions into chasms and fissures. Proceeding through the table-land we have been describing, the high road brings us to

1 *Mileto* (2000 Inhab.), still the see of a bishop, 1 m. from the ruins of the celebrated Norman city which occupied an insulated hill; it was entirely destroyed by the earthquake of 1783. Mileto was the favourite residence of Count Roger of Sicily, who plundered the Temple of Proserpine of 18 marble columns to enrich the Abbey of the Holy Trinity, which he founded here. Many of the most important events in his life are connected with Mileto. He was married here in 1063, to Eremberga; King Roger, his son by his second wife Adelaide, was born here; and here he died himself at an advanced age in 1101, whilst he had come to assist his nephew in reducing Calabria to obedience. He and his first wife Eremberga were buried in the abbey ch., in two ancient sarcophagi removed to the Museum at Naples. The ruins of this abbey stand on an eminence in a vineyard, and consist of part of the thick walls of the ch., which was large, and in the form of a Latin cross. The ground is strewn with fragments of marble columns, cornices, and architraves, which prove that ancient materials were employed in the building. There are remains also

its climate is affected by the malaria. It was ruined by the earthquake in 1783, which formed a ravine near the town $\frac{1}{2}$ m. long and 25 ft. deep; and in the neighbouring plain numerous circular funnel-shaped hollows, some of which were filled with sand and water. Rosarno is supposed to stand upon or near the site of the Greek city of *Medma*, a colony of the Epizephyrian Locrians. E. of Rosarno is the village of *Laureana*, finely placed on an eminence beyond the junction of the Metramo with the Mesima. S.E. of Laureana are the Albanian villages of *Marapati* and *Polistena*, which were completely ruined. The old village of Polistena, built upon two hills, was hurled bodily into the ravine. At *Cinquefrondi* the whole valley for miles presents a succession of landslips caused by the same convulsion.

The road after leaving Rosarno crosses the plain of Gioia, and at the 7th m. from the Mesima leaves on the rt. *Gioia*, a most unhealthy and deserted town on the sea-shore, supposed to occupy the site of *Metaurum*, the birthplace of Stersichorus. Near it the road crosses the Marro, the *Metaurus Brutiorum*, famous for its tunny fisheries, in whose seven streams Orestes is said to have been purified from the stains of a mother's blood, and restored to reason after his long wanderings. The seven streams may still be traced among the dense cluster of villages which occupy the high ground around Oppido. Among these villages are several which retain their Greek names, as Iatrinoli, Varapodi, Zurgunadi, Pedavoli, Paracorio, &c. *Oppido* is supposed to occupy the site of *Mamertium*; numerous coins have been found, confirming this belief. It was the central point from which the great earthquake of 1783 appears to have acted. In the village itself the earth opened, and several houses were swallowed up. In the neighbourhood a depression was formed in the shape of an amphitheatre, 200 ft. deep and 500 ft. wide, into which an olive plantation sunk down bodily. At *Teranova*, on the N., the houses were similarly swallowed up, and the valleys were filled up with landslips. At *Sitiz-*

zano, on the S., a lake was formed by the filling up of a deep ravine with the enormous masses of earth and rock which fell into it from its sides. In all directions the plain around Oppido was split and rent with fissures, and small lakes were formed in funnel-shaped hollows.

$1\frac{1}{2}$ *Palmi* (9600 Inhab.—Inn: *Il Plutino*, in the Piazza, fair), the chief town of a district, is well built, and contains several good houses. It is situated on a perpendicular mass of rocky cliff rising from the sea, above a narrow creek in which the fishing boats of its inhabitants find a scanty shelter. The cliff is covered with gardens of oranges and olives, behind which are higher and broken hills clothed with chesnut forests. It would be difficult to conceive anything finer than the position of the town, but it is almost surpassed in interest by the magnificent view which it commands. On the S. are seen the entrance to the Faro, the castle of Scilla, the town and harbour of Messina, and beyond it *Ætna* rising high in the distance. The N. shore of Sicily is traced as far as Cape Milazzo. Stromboli and the Lipari Islands are seen to seaward, and towards the N. the eye ranges over the Gulf of Gioia as far as Cape Vaticano. The name of the town is commemorated by a handsome fountain in the public square, representing a palm-tree.

2 m S.E. of Palmi is *Seminara* (3300 Inhab.), ruined in 1783, and desolated by malaria. Seminara has given name to two battles fought upon the plain between it and the Marro. In 1495 the army of Ferdinand II., under Gonsalvo de Cordova, was defeated by the army of Charles VIII., under the Sieur D'Aubigny. In endeavouring to rally his troops, Ferdinand was placed in imminent peril by the fall of his horse. Giovanni D'Altamura galloped to his rescue, placed the king on his own horse, and fell pierced with a hundred wounds. In 1503, April 21, another battle was fought on the same field between D'Aubigny and Ugo de Cardona, one of the best generals of Gonsalvo de Cordova.

in which the army of Louis XII. sustained a signal defeat, and D'Aubigny was compelled to fly for safety to Angitola. The effects of the earthquake of 1783 may still be traced near the town. A chasm filled with water, 52 ft. deep and 1780 ft. long, called the Lago del Tolfilo, was formed by the first shock; a large tract of olive-grounds slid down into the valley to a distance of 200 ft., and the little stream which falls into the Marro was diverted from its channel into a new chasm, through which it continues to run.

The road leads through chesnut forests interspersed with olive plantations, commanding fine views of the sea and of the picturesque coast on each side of the Faro, to

1½ m. *Bagnara* (5800 Inhab.—*Inn*, clean), situated on the shore, and celebrated for the beauty of its women. Following the curve of the shore, the road passes through the village of *Favazzina*. The stream of the *Solano*, which falls into the sea a little N.E. of Favazzina, is supposed to be the *Crataeis* of Pliny, who applies to it that passage in the *Odyssey* in which Calypso directs Ulysses to urge his rowers after passing Scylla, and to call aloud upon Crataeis, the mother of the monster. Following the shore through the most beautiful scenery, after 7 m. from Bagnara, we pass

Scilla (6700 Inhab.—*Inn*, tolerable), picturesquely situated on a small promontory connecting its castle with the mainland. The town is built in terraces rising one above the other from the sandy bays which lie on either side of the promontory. It contains several fountains and fine buildings, erected after 1783, but the streets are steep. It is known for its silk-works, in a district abounding in mulberry-trees; nearly every house in the town exhibits proofs of the industry promoted by this branch of production. The wines of Scilla have also considerable repute. The *Castle* occupies the bluff cliff at the extremity of the promontory, and was formerly the palace of the Prince of , a branch of the Rufo family.

After the battle of Maida the fortress surrendered to the English, and was held by them 18 months. The French besieged it in 1808, and, after making a breach, carried it, whilst the English retired to the shore by means of a covered stair which they had constructed in the rock, and embarked in boats prepared to receive them.

The *Rock of Scilla*, whose dangers have been made familiar to every reader by the Greek and Latin poets, although deprived of its terrors, will still be examined with lively interest by the classical traveller.

Εἶσα δ' ἐνὶ Σκύλλῃ νῆαι, δεινὸν ἑλακυνία·
τῆς ἦτοι φωνὴ μὲν ὅση σκύλακος νεογλῆς
Γίγνεται, αὐτὴ δ' αὖτε πῶλιν κακόν· οὐδὲ κέ τίς
μιν
ἰσθῆσιν ἰδὼν, οὐδ' εἰ θεὸς ἀντίασιν.

Odys. μ.

Dextrum Scylla latus, levum implacata Charybdis

Obsidet: atque imo barathri ter gurgite vastos
Sorbit in abruptum fluctus, rursusque sub aras
Erigit alternos, et sidera verberat unda.
At Scyllam cæcis cohibet spelunca latebris,
Ora exertantem, et naves in saxa trahentem.
Prima hominis facies, et pulchro pectore virgo
Pube tenus; postrema immani corpore præta,
Delphinum caudas utero commissa luporum.

Virg. Æn. III. 430.

Come fa l' onda là sovra Cariddi,
Che si frange con quella in cui s' intoppa,
Così convien che qui la gente riddi.

DANTE, Inf. VII. 22.

Charybdis, placed by the ancient poets immediately opposite to *Scylla*, has been transferred by modern geographers to a spot situated outside the harbour of Messina, and at least 10 m. distant. This whirlpool, known as the *Galofaro*, more closely corresponds with the accounts of Charybdis given by ancient writers than the present currents off the Faro Point; but it is nevertheless to be considered whether the lapse of so many ages and the action of repeated earthquakes may not have materially changed the currents which once rendered this passage dangerous. The classical traveller will be unwilling to relinquish the idea that Charybdis was really opposite to Scylla. He will also be struck by the fact that a strong current still sets through the strait, and that there are counter currents setting from the shore,

producing frequent whirlpools, though not of a dangerous character.

The bay on the W. side of Scilla was the scene of a most awful calamity in 1783. The town, on the morning of the 5th of February, had been almost totally destroyed by the first shocks of an earthquake. The castle itself, then the residence of the aged Prince of Scilla, had been seriously damaged, and the prince and the greater part of the inhabitants had retired during the night to the beach, considering that they were more secure there than amidst the falling houses of the town. Towards dusk another shock occurred which rent the promontory of Campella near the town, when the entire face of the mountain fell into the sea. The waters of the Faro rushed with overwhelming violence upon the beach, and in their retreat swept away the whole assembled multitude, amounting it is said to upwards of 1500 persons. They returned again and rose to the level of the town, throwing back upon its ruins many of the bodies they had swept away in the first wave. On the following morning Scilla had lost nearly one half of its inhabitants.

The distance from the Castle of Scilla to the Faro Point is 6047 Eng. yds. The great fishery of the *pesce-spada*, or sword-fish (*Xiphias gladius*), affords occupation to its fishermen during July, August, and September.

1½ *Villa S. Giovanni* (1900 Inhab.), one of the most beautiful villages on the coast, delightfully situated on the shore S. of *Punta del Pezzo*, below the cultivated slopes of the lower ranges of mountains which form so picturesque a scene from all parts of the Faro. It is much frequented on account of its salubrious climate, and, like Scilla, is remarkable for its thriving silk-works. It is the nearest point of embarkation for Messina.

A beautiful road leads along the coast to Reggio, commanding fine views of the broken shores of Sicily. It is diversified with villages and country houses, and enlivened with groves of orange-trees, pomegranates, palm-trees, aloes, &c.

1 *REGGIO* (16,000 Inhab.—Inns: *Locanda Giordano*, in the principal street, fair; *Albergo d' Italia*, very poor), the capital of Calabria Ultra I. and the see of an archbishop, is situated in the midst of great natural beauties. It is a town, with spacious streets, rising gradually from the broad Marina towards the richly cultivated slopes of the hills behind it, among which are scattered numerous villas. Reggio was almost entirely destroyed in 1783, and was rebuilt on a new plan. Many of its public buildings are remarkable for their architecture, particularly one of the fountains on the Marina. Among its public institutions are a library, hospital, and chamber of commerce. The climate is particularly healthy, and adapted for the production of the fruits and flowers of both hemispheres; the date-palm attains a considerable size, and produces fruit; the castor-oil plant abounds in the gardens; the roads are bounded by the American aloe and the cactus, and the neighbourhood is one continued grove of orange, lemon, and citron trees. Nothing can surpass the beauty of the scenery, particularly the view from the Marina towards the coast of Sicily. It is difficult to imagine anything more delightful than a lounge in the colonnade of the fountain in a cool summer's evening when the magnificent mountains behind Messina are thrown into relief by the setting sun; and in almost all the prospects towards the S. *Ætna* forms a prominent object. With these advantages, added to its agreeable society, the hospitality of its inhabitants, and the amusements of a good theatre erected in 1818, Reggio cannot fail to offer a pleasant place of residence.

Rhegium is supposed to have been founded by a colony from Chalcis in Eubœa, and to have been subsequently reinforced by colonies from *Æolia* and *Doris*. A colony from Messene settled here B.C. 723, under their general, Alcidas, after the capture of Ithome by the Spartans in the first Messenian war. In times long anterior to the Roman conquest it was one of the most flourishing Greek republics, and was celebrated for the number of its

against *phalarope* *immensa* and *grisea* when it prevails. During the *Atterton* expedition in 1847, the *Kriegsmann* observed in strict conformity that they returned to attack the army of *Atterton* within their walls; and when *Ungarn* of *Hydrunt*, *maxima* & *maxima* requested a *crucis* from the city, the *indistincta* *effudit* in their *huguenot's* *designis*. Under the *Roman* rule it was called *Rhodium* *Julian*, & distinguished it from *Rhodium* *Lepidi*, in the *Via* *Antonia* near *Melania*. *Herodotus* says that in 1473 it was captured: such events of such frequent reverses. It was a most deserted in consequence of repeated earthquakes in the time of *Augustus*, who contributed largely to its restoration. In 549 it was taken by *Totila*, in 915 by the *Saraceni*, in 1085 by the *Normani*, in 1086 by *Robert* *Guiscard*; it was reduced to ashes by *Frederick* *Barbarossa*; it was sacked by the *Turks* in 1552, burnt by them in 1567; and totally destroyed by the earthquake in 1743. In 1841, and again in December, 1851, several shocks of great violence were felt at intervals, but without causing much damage.

There is little to see in the town of *Reggio*, which is regularly built. The Cathedral, a handsome edifice, contains some good specimens of mosaic work and several sepulchral monuments. The fortress is in ruins. What will principally interest the traveller here will be the fine vegetation around the city, the magnificent views from it, and its picturesque situation, backed by the mountains of the *Aspromonte*.

Lycophron the poet is said to have lived at *Rhégium* for some time; and *St. Paul* visited it, on his voyage from *Cæsarea* to *Rome*: "And from thence we fetched a compass, and came to *Rhégium*: and after one day the south wind blew, and we came the next day to *Puteoli*."

The bay of *Reggio* is remarkable for the optical phenomenon called the *Fata Morgana*, which occurs only at high tides, when the most perfect calm of sea and air prevails; it is extremely evanescent, and is usually seen about sunrise, but is of rare occurrence. The *Fata Morgana* is of three kinds—marine,

terrestrial, and prismatic: it presents in the air and sea on the still surface of the sea images of real objects on the coast, which are reflected and multiplied with extraordinary precision. It is similar to that so frequently seen on the coast of *Antea* and *Duessa*, especially near the entrance of *Lough Foyle*, in *Ireland*. The best description of this phenomenon is that given by the *Demoniac* monk *Ninot* in the last century, who had seen it three times in its most perfect state: "When the rising sun shines from that point whence its incident ray forms an angle of about 45° on the sea of *Reggio*, and the bright surface of the water in the bay is not disturbed either by the wind or the current, the spectator being placed on an eminence of the city, with his back to the sun and his face to the sea, on a sudden he sees appear in the water, as in a catoptric theatre, various multiplied objects, i.e. numberless series of palaces, arches, castles well delineated, regular columns, lofty towers, superb palaces with balconies and windows, extended alleys of trees, delightful plains with herds and flocks, &c., all in their natural colours and proper action, and passing rapidly in succession along the surface of the sea, during the whole period of time that the above-mentioned causes remain. But if, in addition to the circumstances before described, the atmosphere be highly impregnated with vapour and exhalations not dispersed by the wind nor rarefied by the sun, it then happens that in this vapour, as in a curtain extended along the channel to the height of about 30 palms, and nearly down to the sea, the observer will behold the scene of the same objects not only reflected from the surface of the sea, but likewise in the air, though not in so distinct and defined a manner as in the sea. And again, if the air be slightly hazy and opaque, and at the same time dewy and adapted to form the iris, then the objects will appear only at the surface of the sea, but they will be all vividly coloured or fringed with red, green, blue, and the other prismatic colours." In addition to this we may remark that the mirage is frequently seen in great perfection on both

sides of this strait, and in many cases no doubt it has been taken for the Morgana. Many of the effects are difficult of explanation; but the most obvious appearances are referable to an unusual calmness of the sea and to the different refractive and consequently reflective powers of the superincumbent strata of air.

The similarity of the geological formations on both sides of the Faro may afford some confirmation to the statement of many ancient writers that the name Rhegium ('Ρήγιον, from *ρηγνύναι*, to break) referred to the convulsion which separated Sicily from the mainland:—

Hæc loca, vi quondam et vasta convulsa ruina
(Tantum ævi longinqua valet mutare vetustas)
Dissiluisse ferunt: cum protinus utraque tellus
Una foret: venit medio vi pontus, et undis
Hesperium Siculo latus abscondit; arvaque et urbes
Litore diductas angusto interluit æstu.

VIRG. *Æn.* III. 414.

The distance from the Cathedral of Reggio to the Lighthouse of Messina is 13,187 yards.

The Government contract steamers call here on the alternate Thurs. and Fri. on their way to Catania, Cotrone, Taranto, Brindisi, and Ancona, returning to Naples on the Fri. and Sat.

Reggio is backed eastward by the imposing group of the *Aspromonte*, whose highest peak, *Montalto*, is 4380 ft. high. Its lower flanks are clothed with forests of beech and oak, and its higher regions with pines. A railway has been decreed from Reggio to Taranto, embracing the remainder of this and the following route.

The post-road terminates at Reggio, but is continued by a railway as far as Lazzaro, 17 kil., passing by, 10 kil., Pellaro Stat.

Capo dell' Armi, the Promontory of *Leucopetra*, regarded by the ancient geographers as the termination of the Apennines, and remarkable for the whiteness of its rocks, which gave it its ancient name. This headland has a great historical interest as the scene of an important event in the life of Cicero. On his voyage from Syracuse to Greece, after the death of Cæsar, B.C. 44, he was driven here by contrary winds. Having re-embarked, he was again driven

back, and went to stay at the villa of his friend P. Valerius, where he was visited by some citizens from Rhegium, recently arrived from Rome, who brought him intelligence which caused him to alter his course, and proceed direct to Velia, where he met Brutus.

From *Capo dell' Armi* the rly. follows the shore to Melito, and a bridle-path from there to *Capo Spartivento*, 22 m., the *Promontorium Herculis*. It crosses several streams, the most important of which are—the *Alice*, the ancient *Halex*, the boundary between the Rhegians and the Locrians, at the mouth of which the latter had a small fort taken by the Athenians under Laches, B.C. 426; 4½ m. further, the *Piscopio*, or *Amendolea*, the ancient *Cæcinus*, on whose banks Laches defeated a body of Locrians. Euthymus, the celebrated Locrian wrestler, disappeared in this stream in a supernatural manner, after delivering Tempsa from the shade of Polites. Pausanias ascribes to its banks a natural phenomenon, which Strabo refers to the *Halex*—the grasshoppers on the Locrian bank were always chirping, while those on the Rhegian bank were constantly mute—a phenomenon which may be observed to this day.

Between *Capo dell' Armi* and *Capo Spartivento*, at a short distance from the shore, situated on offshoots of the *Aspromonte*, and of difficult access, are several villages in which the Greek language is still spoken. They can be visited without much difficulty from Reggio in 3 or 4 days, and the extraordinary beauty of the scenery, combined with the interest that attaches to these last remnants of Hellenism in this extreme and remote corner of Italy, will compensate for the discomforts which may be experienced on the expedition. We can drive as far as *Capo dell' Armi*, from whence we must ride or walk. 5 m. E. of it is the *Torrente della Monaca*; ascending its narrow bed, after 3 m., we reach

Pentedattilo (800 Inhab.), the strangest of human abodes, perched like a pyramid among the spires of gigantic barren

rocks which shoot up in the form of a hand, and are only accessible by a long flight of steps cut in the rock. The village, which is in a state of dilapidation, is surmounted by the remains of a baronial castle. Following the ravine, 2 m. higher up is

Montejiello, on a square rock, perpendicular on three sides, and surrounded by crags covered with the cactus in great luxuriance. Hence we may either follow a wild and difficult path through *S. Lorenzo* and *Condoluci* to Bova, or retrace our steps to the shore, and follow it for 3 m. to

Melito (1600 Inhab.), on the rt. bank of the Alice, the southernmost town in Italy. It was here that Garibaldi landed in Sept. 1860, after having overrun Sicily, to drive the last Bourbon King, Francis II., out of his continental dominions; and again in Aug. 1862, when less fortunate, he was obliged to surrender to a Royal Italian force, after having been severely wounded, in his first encounter, on the neighbouring heights of *Aspromonte*. Resting at *Melito* for the night, we can proceed the next morning along the shore, and crossing the *Amendolea* (*Cæcinus*), 7 m., reach the *Marina di Bova*, near the mouth of the *Daria*, the bed of which we ascend to

Bova (3800 Inhab.), the see of a bishop, picturesquely placed on a hill 5 m. from the sea. At Bova as well as at *Condoluci*, *Galliciano*, and two other villages near it, Greek is still spoken by the people, but is gradually disappearing. The local antiquaries maintain that Bova is an ancient settlement, and that its inhabitants may be regarded as the lineal descendants of the Locrians or Rhegians. Of late years Bova has been losing its importance by the removal of the bishop's residence and several of the public offices and principal inhabitants to the *Marina di Bova*. A path of 4 m. brings us to

Palizzi, prettily situated at the base of two perpendicular barren rocks,ched on the summit of the highest

of which stand the ruins of its former castle. 1 m. E. is the insignificant village of

Pietrapennata, on a hill surrounded by the most beautiful forests, with the finest view conceivable of sea and mountains, and made familiar by the drawings of our countryman Mr. Lear. From *Pietrapennata* a path of 6 m. descends to the sea-shore at *Capo Spartivento*, from whence we can return to *Reggio*, or proceed to explore the eastern coast beyond it (see Rte. 158).

ROUTE 156.

TARANTO TO COSENZA AND CASTROVILLARI, ALONG THE SHORES OF THE GULF OF TARANTO. About 133 m.

Railway projected to Rosarno and Cosenza.

There is no regular road along the E. coast of Calabria. The traveller desirous of visiting the numerous sites memorable for their classical associations which lie near the shore, must proceed on horseback, except in some parts, where he will find a *via naturale* practicable for light carriages when the torrents are not swollen by heavy rains. April and May are the best months for making this tour, but the traveller will do well to provide himself with letters of introduction, for the villages are very miserable, and there are few taverns where accommodation, however indifferent, can be found.

The best plan for persons intending

to devote some weeks to Calabria will be to proceed to Taranto, visiting the Apulian towns on the way. From there the tourist should follow the coast-line all the way round to Reggio, and return through Monteleone and Cosenza, making excursions to places of interest which lie at a short distance from his main line of route.

For several years the country traversed by the present route has been very unsafe, owing to numerous bands of brigands, who find an easy refuge in the adjoining mountains.

The distances given in this and the 2 following routes are merely approximate.

Leaving Taranto by the long bridge at the extremity of the town, the road proceeds to

9 m. *Massafra*, and }
4 m. *Palaggiano*, } Rte. 148.

where a road branches off on rt. to Ginosa and Matera.

From the latter place to Cassano the *via* is practicable for light carriages. About 6 m. from Palaggiano the *Lato* is crossed. The hills which bound the sweep of the gulf are clothed with dwarf pine forests, between which and the sea is a sand-bank covered with junipers and cypresses. In the distance are seen the mountains of Basilicata and Calabria.

8 m. from the *Lato* we cross, near its mouth, the *Bradano*, the ancient *Bradanus*, which formed the boundary between the territories of Tarentum and Metapontum, as it does now of the provinces of Terra d' Otranto and Basilicata. The tract between the *Lato* and the *Bradano* is covered by the pine-forests of *La Rita* on rt., and of *Termitosa* on l., extending to the sea-shore.

In the plain between the *Bradanus* and the *Casuentus*, the modern *Basento*, stood

METAPONTUM, one of the most powerful colonies of Magna Græcia, founded, according to Strabo, by a body of those Pyliaus who had followed Nestor to Troy, or, according to Justin, by Epeos, the builder of the Trojan horse. It subsequently received an Achæan colony from Sybaris and Crotona.

When Alexander King of Epirus crossed over into Italy B.C. 332, the Metapontines joined him, and after his defeat and death at Pandosia B.C. 326, his bones were sent to Metapontum, whence they were conveyed to Epirus. After the battle of Cannæ, Metapontum declared in favour of Hannibal, but when the battle of the Metaurus, B.C. 207, compelled him to withdraw his forces from this part of Italy, he removed all the inhabitants from Metapontum to save them from the vengeance of Rome. Metapontum never recovered from this blow, and in the time of Pausanias it was a heap of ruins. The house of Pythagoras, who died here B.C. 497, is recorded to have been converted at his death into a temple of Ceres. The remains now existing are those of a Doric temple on a slight elevation near the rt. bank of the *Bradano*, 2 m. from the sea, and known by the local name of *Tavola de' Paladini*, of which 15 fluted columns, with their architrave, are standing; there are some ruins, supposed to be of another temple, about 3 m. further S., at *La Chiesa di Sansone*. The small salt-water lagoon, 1 m. from *Torre a Mare*, was probably the ancient port of Metapontum. Near the latter ruins is

22 m. *Torre a Mare*, a square tower of the middle ages, where there is a tavern for horses to bait. The plain along the coast is still very productive in corn, which formed the chief source of the opulence of Metapontum. Beyond the *Basente* the road runs more inland towards *S. Basilio*; it then crosses the *Salandrella*, supposed to be the ancient *Acalandrus*, and descends through a tract of underwood and dwarf oaks to the *Agri (Aciris)*, which it crosses about 2 m. from its mouth.

13 m. *Policoro*, prettily situated on the rt. bank of the river, was once a Jesuits' convent, but is now a farm of the Count of Monte Santangelo, of the Gerace family, where travellers are frequently received. From the heights above the house there is an extensive view of the mountains of Basilicata the coast-line of Calabria. The f

discovered in wild vine. A few years ago a large terracotta vessel was dug up at Polignano, containing many silver medals of various types. These coins and inscriptions render it probable that Polignano marks the site of

in which the site of *Lagurion*, founded by the Phoenicians, and afterwards colonized by the Thuriens. It was celebrated for its sweet wines, which were highly prized in *Lagurion Fina*.

HERACLEA, a joint colony of the Thuriens and Tarentines, B.C. 473, the place of meeting of the general assembly of the Italian Greeks, and the birth-place of the painter *Zorix*. The plain between *Heracleia* and the *Siris* was the scene of the first battle fought by Pyrrhus against the Romans under the consul *Laelius*, B.C. 281, who attributed their defeat to the terror inspired by the appearance of Pyrrhus. The celebrated *serena* tables, now in the *Museo Nazionale*, known as the *Heraclea Tablets*, were found at *Luce* near this place in 1752. The country bordering this part of the coast is celebrated for its *liquorice-vine*, from which large quantities of liquorice-juce are extracted for exportation to England and the United States.

3 m. N. of Polignano, a dense forest marks the course of the *Siras*, the *Siris* of the Greeks. The *vis* traverses it, after crossing the river. This forest scenery gives to the country a character of beauty and luxuriance which perfectly accords with the enthusiastic descriptions of the Greek poets. The underwood consists of myrtle, arbutus, the lentiscus, sweet bay, wild vine, the oleander, &c. On the l. bank of the *Sinno*, the city of *Sinno*, the rival of Metapontum and Sybaris, is supposed to have stood, but no trace of it is to be discovered. Beyond the river we pass the torrents *Ruvero* and *Rucolo*, and the little river *Canna*, which divides Basilicata from Calabria. 1 m. off the *vis* on the rt. is

12 m. *Rocca Imperiale* (1600 Inhab.), on the summit of a conical hill; a mode of building prevalent on this coast, which affords some beautiful subjects for the pencil of the artist.

Nucara (1400 Inhab.), on a hill 6 m. S. of *Rocca Imperiale*, is supposed

to be the site of *Lagurion*, founded by the Phoenicians, and afterwards colonized by the Thuriens. It was celebrated for its sweet wines, which were highly prized in *Lagurion Fina*.

4 m. *Trojanore*, another village of a similar character. The *vis* leaves the shore, and crosses the *Servicio* and *Saturno*, through a highly cultivated country, leaving *Castellum* on the rt.

11 m. *Francoforte*, a village, recently placed above the valley of the *Rapagnella*. Before reaching *Cassano* is *Livorno*, a hamlet founded by a *Luca* of *Cassano* for the accommodation of the agricultural labourers on her estates.

A bridge over the *Elena* leads to

6 m. *Cassano* } Rte. 155.
6 m. *Castrovillari* }

ROUTE 157.

CASTROVILLARI TO CATANZARO, BY THE COAST. 109 m.

6 m. *Cassano*. From this place the road descends towards the valley of the *Coscile*, the ancient *Sybaris*, which it crosses near its junction with the *Crati*, (*Crathis*.) The *Sybaris* was celebrated by the ancient poets for the power of making horses shy, and of rendering

men who bathed in it vigorous; and the Crathis for flowing over golden sands, and for the property of giving a yellow colour to the hair of those who bathed in it:

Ὁ ξανθὸν χεῖραν πυρρὸν
 Κράθις χεῖρας πηγασί τρέφει
 Εὐανδρὸν τ' ὀλεβρὸν γὰν.—EUR. *Troad.*

The plain on our l., near the junction of the two rivers, before we cross the Coscile, between Lauropoli, Doria, and the mouth of the Crati, was probably the site of the ancient

SYBARIS, founded B.C. 720, by the Achæans and Træzenians, on the river of the same name. Nothing now remains which the classical tourist can regard as a relic of that luxurious city. Many antiquaries, however, have fixed its position on the plain which lies between the Coscile and the Crati, before they form their junction, about 5 m. from the sea; but, from the mode of its destruction, it is not likely that the actual site of the city will ever be satisfactorily determined. When Sybaris was in its full prosperity, it counted 25 towns upon this coast among its dependencies, and brought 300,000 men into the field in the war with the Crotoniats. B.C. 510 Sybaris was taken by the Crotoniats who entirely destroyed it by turning over the ruins the waters of the Crathis, which formerly ran at some distance from it.

On the l. bank of the Crati, about 7 m. inland from the supposed site of Sybaris, is Terra Nova (3000 Inhab.), near which, near a spot called Surrione, between it and Spezzano, where numerous coins have been found, on the W., are some ruins supposed to mark the site of

THURIL, a city, founded B.C. 443, by the fugitive Sybarites, with the support of a body of Athenian colonists sent out by Pericles, which had been destroyed 70 years before. Among the latter were the historian *Herodotus* and the orator *Lysias*. Fresh colonists having poured in from all quarters of Greece, disputes arose between them and the Athenians, which were at length allayed in the

year 413 B.C. by the Delphic oracle declaring it to be a colony of Apollo. Charondas subsequently endowed it with a constitution, and it became famous for its annals. It surrendered, B.C. 280, to the Romans, who, in B.C. 194, made it a colony under the name of *Copia*. The coins of Thurii are numerous, and of great beauty and variety.

The *via* proceeds through a country abounding in oaks and olive-trees. Half way between Cassano and Corigliano a branch rly. is projected along the valley of the Crati to Cosenza.

17 m. *Corigliano*, a town of 9500 Inhab., on the road from Castrovillari to Rossano, beautifully situated 3 m. from the shore, on a steep eminence in the form of an amphitheatre, surmounted by a fine feudal castle commanding magnificent views. The base of the hill is covered with orange and lemon groves, among which are the villas of the resident proprietors. It is supplied with water by an aqueduct which crosses the principal street, and may be traced for a considerable distance round the hill. It contains several large manufactories of liquorice-juce, and is a depôt for the timber collected from La Sila. The mountains around it produce the finest manna in Calabria. The castle is a square building, flanked with massive towers and surrounded by a deep trench, having altogether the appearance of a small citadel. Leaving the town, we cross several torrents, and follow the shore towards *Capo del Trionto*, the S. extremity of a magnificent gulf, which stretches to *Capo Spulico*, the promontory which forms so remarkable a feature in all the landscapes of the coast.

6 m. *Rossano*, the Roscianum of Propertius (no Inn), an archiepiscopal city of 12,200 Inhab., situated on a rocky eminence on the rt. of the road, 2 m. from the shore. It is the birth-place of S. Nilus, whose history is recorded in the paintings of *Domenichino* at Grotta Ferrata, near Rome. Near the city are some alabaster and marble quarries. The river *Trionto*

culiar influence in producing strength and beauty of form. Milo and many of the other celebrated wrestlers at the Olympic games were natives of Crotona. Its fame as the residence of Pythagoras and the principal seat of his school of philosophy, contributed to raise its celebrity to the highest point. It had also a famous school of medicine, and was the birthplace of Alcmaeon, to whom the introduction of the study of human anatomy is ascribed, and of Democedes, the physician of Darius, king of Persia. Pythagoras formed here his celebrated league, B.C. 540; and B.C. 510 the city had become so powerful that it brought 100,000 men into the field against the Sybarites, who, although three times as numerous, were defeated, and Sybaris was destroyed. The republic declined rapidly after the victory over Sybaris, and a few years later 130,000 Crotoniats were completely defeated at the river Sagras by 10,000 Locrians. Agathocles in B.C. 299 made himself master of Crotona, which appears to have been finally ruined in the war with Pyrrhus. In ecclesiastical history Crotona ranks as one of the earliest Christian bishoprics; indeed the local historians assert that its first bishop was Dionysius the Areopagite. Cotrone is well known to numismatists for the Greek coins found in its vicinity; they are of the finest epoch of art, and include several containing the rare head of Juno Lucina. There are still remaining some interesting fragments of the ancient walls of Croton.

The modern town has 5600 Inhab., and is the chief place of a district and the see of a bishop. Its castle and fortifications, erected by Charles V., give it a rank among the fortresses of the kingdom; its small harbour is protected by a mole constructed with the materials of the Temple of Juno on the Lacinian Promontory. After the battle of Maida in 1806, Cotrone surrendered to the English. But as soon as the French under Massena re-entered Calabria, after the British forces had retired to Sicily, Cotrone was besieged by them, and defended by a party of the then called brigand army, who maintained the siege

until their provisions began to fail. Unwilling to surrender, through fear of the resentment of the French, three of the brigands resolved to make an attempt to reach an English frigate, which was cruising in sight of the town, but with which, from ignorance of the signals, they could not communicate. They sallied forth from the city before the break of day, immersed themselves in the Esaro, then swollen by heavy rains, and, bending down their bodies to escape notice, walked through the stream to its mouth, unperceived by the French sentries on its banks. They plunged into the sea, but the action of swimming discovered them. The sentries fired, killed one, and wounded another, but the third reached the frigate in safety, and informed the captain of the condition of the besieged, and of their resolution to fly. During the succeeding night the frigate stood in towards the shore, while the garrison issued from the gates, surprised the sentries, and embarked in the ship's boats ready to receive them. On the following day the French marched into the abandoned castle.

The Government contract steamers between Naples and Ancona call off Cotrone twice a month each way; on the alternate Saturdays from Naples and Messina; calling afterwards at Gallipoli, Brindisi, Bari, and Manfredonia; and on the alternate Thursdays from Ancona and Gallipoli; the distance by sea to Messina being nearly 160 English miles, to Gallipoli 80.

A carriage-road from Cotrone to Catanzaro is projected to replace the only present means of communication between these towns—a *via naturale*.

A great deal of liquorice-root is grown in this part of Calabria, from which the juice or paste to, it is said, the value of upwards of 400,000*l.* sterling, is annually extracted; one of the largest manufacturers, Baron Compagna, a Deputy to the Italian Parliament, alone making to the value of 2 millions of ducats. The liquorice-plant is cultivated at the same time and in the same fields as wheat and other cereals, with the growth of which its underground vegetation does not appear to interfere

Orange and olive trees grow with luxuriance about Cotrone, the fruit of the former being carried in great quantities to Taranto, and from thence exported to the Black Sea, where they are known as oranges of the latter city.

Some of the wealthiest of Italian landowners live in this part of Calabria, the Baracco family for instance, the head of which, a Baron and Senator in the Italian Parliament, is said to derive an income of nearly 150,000*l.* sterling from the produce of the family estates.

6 m. S.E. of Cotrone is the *Lacinian Promontory*, now *Capo delle Colonne*, or *Capo Nau*, on which stood the celebrated Temple of *Juno Lacinia*, mentioned by many of the Greek and Latin poets, and founded, it was supposed, by Hercules.

Hinc sinus Herculei, si vera est fama, Tarenti
Cernitur; attollit se Ili'va Lacinia contra,
Caulonisque arces, et navifragum Scylacæum.
ÆN. III. 551.

Its shrines were enriched by offerings from all parts of Magna Græcia, and adorned by the pencil of Zeuxis with a picture of Helen, for the execution of which he was allowed to select as his models five of the most beautiful virgins in the city.

E, se fosse costei stata a Crotone,
Quando Zeus l' imagine far voise,
Che por dovea nel Tempio di Giunone,
E tante belle nude insieme accolse,
E che per una fante in perfezione,
Da chi una parte, da chi un' altra tolse,
Non avea da torre altra che costei;
Che tutte le bellezze erano in lei.

ARIOSO, XI. 71.

So great was the sanctity of this temple, that it was respected by Pyrrhus and by Hannibal, who is said by Polybius to have recorded his victories on its walls in Greek and Punic characters.

One of the columns of this magnificent temple is still standing. It is of the early Doric style, 26 ft. high; remains of walls are traceable around it, and judicious excavations would probably be productive of more extensive discoveries.

S.W. of this promontory are *Capo alle Cimiti*, *Capo Rizzuto*, and *Capo*

Castella, the three capes which Strabo describes as the *Iapygium tria promontoria*. Close to them was an island, which has disappeared, and which the Italian geographers suppose to be *Ogygia*, the island of Calypso, described by Homer as where Ulysses was so long detained. 4 m. N. of Capo Rizzuto, on a rising ground, is the town of *Isola* (2000 Inhab.).

From Cotrone to the river Tacina the road proceeds inland, crossing the Iapygian promontory. The country over which it passes is desolate and uninteresting.

9 Cutro (2100 Inhab.), situated on high ground overlooking the course of the *Tacina*, the *Targines*, and the Gulf of Squillace. The descent from Cutro to the sea-shore commands an extensive view of the gulf as far S. as the *Punta di Stilo*. The road skirts the N. shores of the gulf through a well-cultivated country, enlivened with numerous farm-houses. It crosses the *Crocchia*, the *Arocho* of the ancient geographers, and passes several villages, picturesquely placed on the hills which bound the gulf. At Petrizzi the road crosses the *Simmari*, the ancient *Semirus*, and the *Alli*, near their mouths, and afterwards reaches the Marina of Catanzaro, near where the Corace enters the sea: from here a road of 5 m. along the *Fiumarella* strikes inland to

30 m. CATANZARO. (Rte. 155.)

ROUTE 158.

CATANZARO TO REGGIO, ALONG THE COAST.

Railway projected along the coast to Reggio.

The classical tourist will not find many objects of interest on the S.E. coast of Calabria Ultra I., with the exception of the souvenirs of the Epizephyrian Locri; but the traveller and the artist who feel an interest in the researches of classical geography, and in a district rendered celebrated by Pindar, will submit to the inconveniences of the journey.

Leaving Catanzaro, the road descends the valley to the sea-shore, passing, near the mouth of the Corace, the *Marina*, or small port of Catanzaro. Beyond the river is a large brick building, of which nothing is known.

12 m. *Squillace*, a badly built town of 2600 Inhab., placed on an almost inaccessible rock, nearly opposite the lofty *Monte Moscia*, which advances into the sea in the bold and precipitous promontory from which the town derived the name of *Navifragum Scyllacæum*. The modern town, which gives its name to the gulf, is the seat of a bishop. Near it is *Stalletti*, a village picturesquely placed on the opposite summit of *Monte Moscia*, and commanding magnificent views across the isthmus. Squillace was the birthplace of Marcus Aurelius Cassiodorus, the minister of Theodoric, and author of the History of the Goths, who attained the consular dignity A.D. 514, and retired from public life in the reign of Vitiges, to found a monastery in the neighbourhood of his native town. During his latter years he wrote his Commentaries on the Acts, Epistles, and Revelations. He died in his monastery about A.D. 560, at the age of nearly 100.

3 m. *Montauro*, a village on the rt., near which are the ruins of a monastery founded by the Normans, and destroyed

by the earthquake of 1783. The road is extremely steep in many parts. It descends from the hills towards the sea, leaving on the rt. several villages, and follows the shore, crossing some torrents, to

6 m. *Soverato*, a village between the stream of that name and the *Ancinale*. The former flows through a very beautiful country from the high range of hills behind the villages of *S. Vito* and *Chiaravalle*. The *Ancinale*, the *Cæcinus* of Pliny, is crossed below *Satriano*; a road in progress from Loverato to Pizzo on the Gulf of Sta. Eufemia, passing by Chiaravalle and S. Nicola. The road now becomes uninteresting and monotonous, passing several torrents from the lofty range of *Monte Portella* and the *Costa della Guardia*, on whose slopes are seen *Davoli*, *S. Andrea*, *Isca*, &c. &c.

8 m. *Badolato*, a village of 3400 Inhab., on the rt., S. of which are *Santa Cristina* and *Guardavalle*, at some distance on the hills overlooking the sea. The river which divides Calabria Ultra II. from Calabria Ultra I. is the *Assi*, considered to be the *Eleporus*, on whose rt. bank the Crotoniats and the allied Greeks were defeated by Dionysius the elder.

7 m. *Monasterace*, on the S. bank of the *Assi*. We now enter the valley of the Stillaro, remarkable in many parts for its beauty. At the distance of about 6 m. from the shore is

Stilo (4000 Inhab.), picturesquely built in terraces below perpendicular precipices. It is a clean and thriving place, with several churches and convents, and a general aspect of comfort. It is entered by a mediæval gate with two round towers. In the neighbourhood of Stilo are iron-mines, by which the government foundries of La Mongiana are supplied, the principal being about Fabrizio, in the upper valley of the Alaro. Near Stilo is a small square brick ch. with a central cupola supported by marble columns, and 4 smaller cupolas at the angles. Its style shows that it can be referred to the Lower Greek Empire. On the shore, S. of the Stillaro, is the *Punta di Stilo*, the

Promontorium Cocinthus of Polybius. Following the shore, *Riace* and *Castelvetere*, about 8 m. inland on the rt. (5000 Inhab.), are seen on the hills above the *Alaro*, supposed to be the ancient *Sagras*, and other small streams which here fall into the sea. Castelvetere, 4 m. on rt., is supposed to mark the site of

Caulonia, an Achæan colony. It is believed, however, that further researches would discover on the l. bank of the *Alaro* a site more in accordance with the descriptions of ancient geographers. At *Calamona*, 3 m. from C. V. and 1 from the sea, sepulchral coins and antiquities have been discovered. Caulonia was the first place where Pythagoras sought refuge after his expulsion from Crotona. After the defeat of the allies B.C. 387, at the river Helorus, or Eleporus, Caulonia surrendered to Dionysius, and from that time it never recovered its former power, till it was ruined during the wars of Pyrrhus by a body of Campanian mercenaries in the Roman service. The *Alaro* is memorable for the defeat of 130,000 Crotonians by 10,000 Locrians. The result of this battle was so unexpected, that it gave rise to the proverb ἀλλήλοισιν τῶν ἐπὶ Σάγρα.

18 m. *Roccella*, a town of 4900 Inhab., in a picturesque situation near the sea. It is mentioned by Ovid, under the name of *Romechium*, in the voyage of the Epidaurian serpent. In its vicinity are *Gioiosa* (7600), *Mammola* (7000), and *Grotteria* (4500). Among the numerous torrents which intersect the coast to the S. is the *Locano*, the ancient *Locanus*. On the hills beyond it is *Siderno*, a town of 5100 Inhab. The *Novito*, the *Buthronus* of Livy, is crossed before reaching

12 m. *Gerace* (5900 Inhab.—*Inn*, indifferent), the see of a bishop, is situated on the upper slopes of the lofty mountains which here extend from the great back bone of the Apennines into the sea. In the middle ages it was a place of great strength, but frequent earthquakes, and particularly that of 1783, have reduced its citadel to ruins. The cathedral, originally a Gothic building, was also overwhelmed by the same catastrophe; but several columns are still preserved

which show that it was built with the remains of ancient temples. Gerace has thriving silk-works, and some of its buildings are of good architecture, retaining many marks of Saracenic origin. Its wines are in repute, particularly a white sweet one, called *Greco di Gerace*. In the neighbourhood are mineral springs. Gerace sprung up from the ruins of

Locri Epizephyrii, one of the most ancient cities of Magna Græcia, celebrated in the verses of Pindar, and for its association with its great legislator *Zaleucus* (B.C. 664). It was founded by a colony of the *Locri Ozolæ*, according to the Greek tradition, about 683 years B.C. Pindar, in the Second Pythian Ode, commemorates the services rendered to the city by Hiero King of Syracuse, in having deterred Anaxilaus King of Rhegium from the war with which he had threatened it, and in having thereby enabled the Locrian maiden to sing her melodies in happy security before her door. Both Pindar, in the 11th Olympic Ode, and Demosthenes, praise the hospitality of the citizens to strangers, their skill in all the arts of civilized life, their wisdom, their love of justice, and their prowess in war:—

Κόσμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας
Ἀδυμελὴ κελადῆσιν, τῶν Ἐπι
ζεφυρίων Δοκρῶν γενεὰν ἀλέλυν.
Εἴθε συγκωμάσαι· ἐγγυάσθαι
Μὴ μιν, ὦ Μοῖσαι, φυγόνεον στρατον,
Μὴδ' ἀπείρατον καλῶν,
'Ακρόσοφον δὲ καὶ αἰχματὰν, ἀφίξεσθαι.

The existing ruins are not important. They are about 5 m. from Gerace, near the sea-coast, at *Torre di Gerace*, close to the mouth of the *Tredita*, and consist of the basement of a Doric temple, and considerable vestiges of the walls, which can be traced for nearly 2 m. in length and 1 in breadth, extending from the shore to the first heights, upon which probably the *arx* stood. A few years ago many gold coins of Philip and Alexander, cast instead of being struck, and more recently a collection of silver tetradrachms of Pyrrhus were found near here. They are supposed to have belonged to the money-chest of Alexander King of Epirus, who was defeated at *Pandosia*, now Mendocino. Coins bearing the

epigraph of Locri have also been found at Gerace, and many of the architectural remains bear a decidedly Greek character; but the Latin inscriptions which have been discovered, and numerous Roman constructions which are still to be traced, show that a Roman city subsequently occupied the site.

[A bridle-road leads from Gerace over the Aspromonte by the *Passo del Mercante* to Casalnuovo. The scenery of the pass is very grand, combining the richest forest scenery with the wild glens of the rocky mountains through which the road is carried. The highest part of the ascent from Gerace is particularly remarkable for its extensive and magnificent views. Both seas are visible from this summit, and the road descends on the western side through very imposing scenery, overlooking the gulf of Gioia, and commanding a view which extends in fine weather to the Lipari islands, to

18 m. *Casalnuovo* (7500 Inhab.), finely situated at the foot of the mountains, and sufficiently high above the plain to be free from malaria. It was totally destroyed by the earthquake of 1783, and was almost entirely rebuilt of wood. From Casalnuovo the distance to *Gioia* is 18 m.; the traveller may join the high road to Reggio at *Gioia*.]

From Gerace to Capo Spartivento, 26 m. S., there is an indifferent bridle-road. The country and the villages we pass present little classical interest, but are highly picturesque, having the bold ridges of the *Aspromonte* on the rt. all the way.

On leaving Gerace the path crosses the *Merico*, proceeds to *Portigliola*, where it crosses the *S. Ilario*, leaving on the l. the ruins of Locri, passes through *Condotianni*, and, after crossing the *Petito*, brings us to

8 m. *Ardore* (3000 Inhab.), on a hill amidst vineyards and orchards. Crossing the broad valley that inter-

venes, the path, by a winding ascent, reaches

4 m. *Bovalino* (3600 Inhab.), picturesquely situated on a high hill. The path descends to the shore, and follows it to

7 m. *Bianco*.—Another path of 5 m. ascends from Bovalino to *S. Luca*, a village where guides can be hired to visit *S. Maria de' Polsi*. This monastery is placed below *Montalto*, the highest peak of the Aspromonte, and is only remarkable for the striking character of the scenery round it. The path to it from *S. Luca*, owing to the numerous windings in crossing the ridge of *La Serra*, is about 8 m. The monastery, a substantial square building, said to have been founded by the Normans, is completely surrounded by an amphitheatre of mountains, which rise perpendicularly on the W. side in a succession of enormous buttresses, from which a small torrent tumbles foaming on the rt. of the building. These mountains are clothed with fine ancient forests of chestnut, ilex, oak, and a particular variety of pine of great beauty, the *Pinus Laricio Calabra*. For several months of the year the monks are snowed up and shut out from the rest of the world.

From Bianco the path along the shore passes the

4 m. *Capo di Bruzzano*, the *Zephyrian* promontory from which Locri derived the appellation of *Epizephyrii*. Further on we pass

5 m. *Brancaleone*, a village on a hill 1 m. from the sea, whose inhabitants (800) in the beginning of this centy. still spoke Greek. Following the shore, we arrive at

4 m. *Capo Spartivento*, the *Promontorium Herculis*, whence we proceed through Melito, from near which, at *Lazzaro*, a rly. by the Capo dell'Armi along the sea-shore extends to Reggio (Rte. 155).



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Travellers visiting Cologne, and intending to buy my genuine article, are cautioned against being led astray by cabmen, guides, commissioners, and other parties, who offer their services to them. I therefore beg to state that my manufacture and shop are in the same house, situated *opposite* the Jülich's Place, and nowhere else. It happens too, frequently, that the said persons conduct the uninstructed strangers to shops of one of the fictitious firms, where, notwithstanding assertion to the contrary, they are remunerated with nearly the half part of the price paid by the purchaser, who, of course, must pay indirectly this remuneration by a high price and a bad article.

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COLOGNE, January, 1863.

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1. *Journal of the American Medical Association*, 1997; 277: 1033-1037.

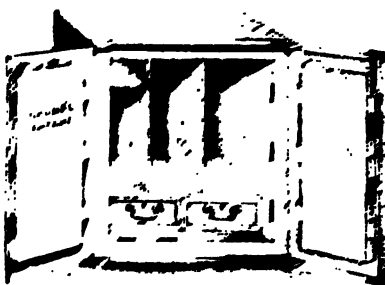
1. The first step in the process is to identify the problem or issue that needs to be addressed. This involves gathering information and understanding the context of the problem.

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1. The first group of people who are interested in the results of the study are the researchers themselves. They want to know if the study was successful in achieving its goals and if the data collected is reliable and valid. They also want to know if the study has contributed to the field of research and if it has provided any new insights or findings.

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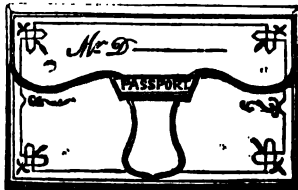
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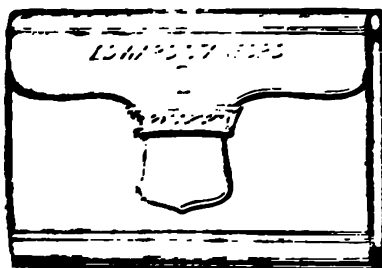
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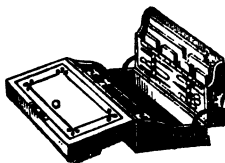
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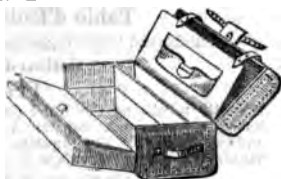
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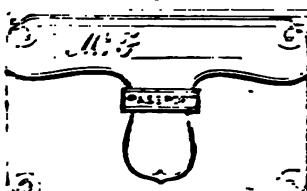
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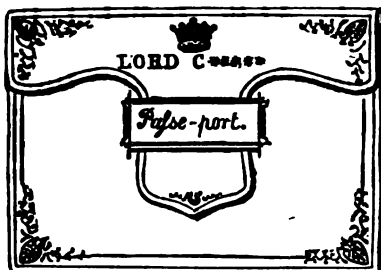
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